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# A HANDBOOK FOR TRAVELLERS

## IN J A P A N

(INCLUDING FORMOSA)

BY

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IMPERIAL JAPANESE DEPARTMENT OF COMMUNICATIONS

---

With Thirty Maps and Plans and Numerous Illustrations

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**NINTH EDITION, REVISED THROUGHOUT**

---

**L O N D O N**

**JOHN MURRAY, ALBEMARLE STREET**

YOKOHAMA }  
SHANGHAI }

**KELLY & WALSH, LIMITED**

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{ SINGAPORE

1913

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PRINTED BY THE SHŪEISHA, TŌKYŌ.

TO  
OUR GOOD FRIEND

**J. O.**

This edition is gratefully dedicated  
in remembrance of pleasant days spent together  
on many of the journeys here described  
and  
in acknowledgment of the months of  
generous assistance he has given to the work.

1913.

B. H. C.  
W. B. M.



## PREFACE TO THE NINTH EDITION.

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This edition of the *Handbook* has been revised throughout,—a revision amounting to the rewriting of several routes and the incorporation of numerous changes all over the country, necessitated by the extension of railways, electric trams, and other improvements. At the same time, it has been borne in mind that picturesque “Old Japan,” so far as it still survives, is what the majority of intelligent persons come out to see. The total result, it is hoped, will supply travellers with a vade-mecum which, while retaining all needful information concerning temples, art treasures, legends, flower festivals, and the other charming peculiarities of this fascinating land, is also thoroughly practical and up to date.

Japan’s new possessions on the Asiatic mainland, differing widely as they do in language, customs, etc., from Japan proper, do not fall within the scope of this work.

The authors’ thanks are due to the Rev. Walter Weston, Mr. H. E. Daunt, Mr. E. L. Gordon, Mr. Horace Nutter, Mr. J. Orange, the Rev. H.B. Schwartz, and many other correspondents for valuable information courteously supplied; and to Mr. Werner Vieth for assistance of various kinds. Mr. Edward Beart has once more given his competent services in reading the proof-sheets.

Suggestions and corrections will be much appreciated.

Yokohama, 1913.



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### 1.—GENERAL.

Japan, secluded for over two centuries from contact with the outer world, was burst open by the American expedition in 1853-4 under the command of Commodore Perry. Making a virtue of necessity, her rulers soon determined to Europeanise the country, as the best means of preserving its independence. Ships were bought, foreign naval and military instructors engaged, feudalism replaced by a centralised autocracy, education reorganised on the pattern offered by Western nations, posts, telegraphs, and railways introduced, European dress, European manners, European amusements adopted, Buddhism disestablished, Christianity, if not encouraged, at least no longer persecuted. In short, in every sphere of activity, the old order gave way to the new. The most drastic changes took place between 1871 and 1887. The war with China in 1894-5 again marked an epoch. Not only did its successful issue give

an extraordinary impetus to trade and industry, but the prestige then acquired brought Japan into the comity of nations as a power to be counted with. This was further emphasized by the war with Russia in 1904-5. Another point has become clear of late years,—Europeanisation, after all, is not to carry everything before it. Along many lines the people retain their own manners and ways of thought; they even, to a great extent, retain their own dress. Japan, though transformed, still rests on her ancient foundations.

It is impossible, within the limits of this Introduction, to enter into those details of race, history, customs, religion, art, literature, etc., which, combined with the influence exercised more recently by Europe and America, have made Japan what she is to-day. The traveller who desires to travel intelligently—to do more than merely wander from hotel to hotel—may be referred to a small octavo volume entitled *Things Japanese*, where, under the heading "Books on Japan," he will find a descriptive list of the best literature of the subject. Of art and religion alone a short account seemed indispensable, as art objects of many kinds, and temples both Buddhist and Shintō, rank amongst Japan's most characteristic attractions. An outline of history and lists of gods and celebrated personages have been added, in order to assist the traveller to thread his way through the maze of proper names with which he will be confronted. In Japan, more than in any Western country, it is necessary to take some trouble in order to master such preliminary information; for whereas England, France, Italy, Germany, and the rest, all resemble each other in their main features, because all have alike grown up in a culture fundamentally identical, this is not the case with Japan. He, therefore, who should essay to travel without having learnt a word concerning Japan's past, would run the risk of forming opinions ludicrously erroneous. In any case, a supply of books of some sort is necessary to help to while away the frequent rainy days.

The elaborate series of maps in course of publication for many years past at the Imperial Geological Office, may be obtained of Messrs. Kelly and Walsh, at Yokohama.

## 2.—STEAM COMMUNICATION.

Japan may be reached by the Canadian Pacific Company's steamers from Vancouver in 13 days; by the Pacific Mail, and the *Tōyō Kisen Kwaisha's* steamers from San Francisco in about 18 days via Honolulu; by the *Nippon Yusen Kwaisha* (Japan Mail Steamship Co.), the *Osaka Shōsen Kwaisha*, and the Northern Pacific Company's steamers from Seattle and Tacoma, in about 16 days; or else from Europe through the Suez Canal by the Peninsular and Oriental steamers from London or Brindisi, by the Messageries Maritimes from Marseilles, and by the Norddeutscher Lloyd from Bremerhaven, Southampton, or Genoa in about 40 days. The trans-Siberian Railway connects with steamers of the Russian East-Asiatic Steamship Company, and *Osaka Shōsen Kwaisha* three times a week between Vladivostok and Tsuruga on the West Coast of Japan; the *Nippon Yusen Kwaisha* also runs steamers between Nagasaki and Vladivostok via Korean ports.

This last, the most important steamship company in the empire, runs steamers from Yokohama almost daily to Kōbe, twice weekly to Nagasaki and Shanghai; from Kōbe weekly to Sakai, Tsuruga, Niigata, and Hakodate; also from Kōbe frequently to ports in Korea and North China; from Hakodate to various ports in Yezo and to Korsakoff in

Saghalien thrice monthly in summer; weekly from Kōbe to Formosa; once monthly from Yokohama to the Bonin Islands. The Company also has lines to the principal Chinese ports, to Australia via Manila, to Bombay, and to Europe. Australia is also to be reached by the Eastern and Australian Line. The *Ōsaka Shōsen Kwaisha* runs steamers to Inland Sea ports and to Formosa, Korea, United States, South China, etc. Also twice weekly direct to Dairen (Dalny) to connect with the South Manchurian Railway for Europe. The Railway Department runs steamers daily connecting Shimonoseki with the Fusan-Harbin route to Europe.

Boats—known in the Treaty Ports as *sampans*—ply in all the harbours, and land passengers from the steamers. The usual fare from ship to shore, or *vice versâ*, is from 15 to 25 *sen* per head. Steam launches from the steamer companies and hotels are in attendance at the larger places.

### 3.—CUSTOM-HOUSE.

Strict examination of the luggage of passengers is made at the Custom-House, and the best way to avoid trouble and delay is to open up everything freely. Tobacco, liquors, cameras, bicycles, sporting gear, and most other articles, except ordinary personal effects, are liable to duty.

### 4.—PUBLIC HOLIDAYS.

The Custom-House and other public offices observe the following holidays (mostly of quite modern institution):—

Jan.	1.	} New Year Holidays ( <i>Shōgatsu</i> ).
"	3.	
"	5.	
Feb.	11.	Accession of Jimmu Tennō in 660 B.C., and Promulgation of Constitution in 1889 ( <i>Kigen-setsu</i> ).
Mar.	20 or 21.	Spring Equinox ( <i>Shunki Kōrei-sai</i> ).
April	3.	Death of Jimmu Tennō.
July	30.	Anniversary of death of Meiji Tennō, the late Emperor.
August	(first Monday in).	Summer Bank Holiday.
"	31.	Emperor's Birthday ( <i>Tenchō-setsu</i> ).
Sept.	23 or 24.	Autumn Equinox ( <i>Shūki Kōrei-sai</i> ).
Oct.	17.	Harvest Thanksgiving to the Deities of Ise ( <i>Shinjō-sai</i> , also called <i>Kan-name Matsuri</i> ).
Nov.	23.	Second Harvest Festival ( <i>Shinjō-sai</i> or <i>Nii-name Matsuri</i> ).

The foreign banks, besides observing Christmas (25th and 26th Dec.), Good Friday, Easter Monday, and the Japanese official holidays, keep the Chinese New Year, which generally falls in February.

### 5.—GUIDES.

Licensed guides understanding English can be engaged at any of the principal hotels in Tōkyō, Yokohama, Kyōto, and Kōbe. The charge at present (1913) is as follows:—4 *yen* per day per tourist, and 50 *sen* to 1 *yen* for each additional person. In all cases, the guide's travelling and hotel expenses must be paid by his employer. Messrs. Cook and other tourist agencies also undertake to provide guides and to arrange all other matters for the convenience of travellers.

A guide is almost a necessity to persons unacquainted with the

language, unless they be expert travellers, or confine themselves to such places as Tōkyō, Kyōto, Nikkō, etc., where a certain amount of English is spoken. Those knowing a little Japanese may feel themselves more their own masters by hiring a man-servant, or "boy," also able to cook, and having neither objection to performing menial functions, nor opinions of his own as to the route which it will be best to take.

Ladies may sometimes find it convenient to hire a Japanese maid (generally called *amah* by the foreign residents). Some of them speak English and act more or less as guides.

A society called *Kihin Kwaï* (Welcome Society), having its head office in Tōkyō, affords facilities to travellers by obtaining permits for various institutions and other sights.

## 6.—POSTS ; TELEGRAPHS ; BANKS.

The Imperial Japanese Post and Telegraph services are organised on the European model. Letters and papers can be forwarded with safety to the different stages of a journey. The Post-Office Order and Parcel Post systems will also be found useful.

In most towns of any size the Post and Telegraph Offices are combined. Telegrams in any of the principal European languages cost 5 *sen* per word, with a minimum charge of 25 *sen*, addresses being charged for. A telegram in Japanese of 15 *Kana* characters costs 20 *sen*, the address of the receiver not being charged for. The foreign residents often avail themselves of this means of communication. Telephones are in general use.

There are at Yokohama, Kōbe, and Nagasaki, branches or agencies of the Hongkong and Shanghai Bank, the Chartered Bank of India, Australia, and China, the International Bank, and the Deutsch-Asiatische Bank. The facilities offered by such large Japanese banks as the Yokohama Specie Bank (*Shōlein Ginkō*), the Mitsui, and the Mitsubishi, which are conducted on foreign lines, may also be availed of at Tōkyō and in the interior.

## 7.—CURRENCY.

The values are decimal, with the *yen*, equivalent to about two shillings English, or 50 cents U.S. gold, as the unit. One *yen* contains 100 *sen*, one *sen* contains 10 *rin*. The currency consists of gold, which is practically never seen; of silver pieces of 50 *sen*, 20 *sen*, and 10 *sen*; of nickel pieces of 5 *sen*; of copper pieces of 2 *sen*, 1 *sen*, and 5 *rin*, and of paper money worth 1 *yen*, 5 *yen*, 10 *yen*, and various larger sums.

One of the first things the tourist should do is to learn the difference between the various notes for the values above-mentioned. He is advised to take with him no notes of higher denomination than 10 *yen*, as it is often difficult to get change except in the big towns.

Except at Yokohama, Kōbe, and Nagasaki, no foreign bank-notes or circular notes are negotiable.

## 8.—WEIGHTS AND MEASURES.

Except on the railways, where English miles have been adopted, distances are reckoned by *ri* and *chō*, 36 *chō* going to the *ri*\*. One *ri* is equal to 2.44 English statute miles, or, roughly speaking, to a trifle

\* Some mountain districts have a longer *ri* of 50 *chō*.

under  $2\frac{1}{2}$  miles. One *chō* is equal to 358 English feet, or  $\frac{1}{1\frac{1}{2}}$  of a mile. The *chō* is subdivided into 60 *ken* (1 *ken*=6 ft. approximately), and the *ken* into 6 *shaku* (1 *shaku*=1 ft. approximately). The subdivisions of the *shaku* follow the decimal system. Throughout this work, the distances are given in *ri* and *chō* as well as in miles, as visitors to Japan drop very soon into the Japanese method of reckoning, which indeed must be learnt in any case, as coolies, jinrikisha-men, and others know nothing of English miles. A word of caution may here be given against the habit of certain Japanese, having a superficial knowledge of English, who mistranslate the word *ri* by "mile." The following table, borrowed from Dr. N. Whitney, will be found useful:—

EQUIVALENTS OF JAPANESE *RI* AND *CHŌ* IN ENGLISH MILES.

Japanese <i>RI</i> .		0	1	2	3	4	5	6	7	8	9
	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles	Miles
1	2.44	24.40	26.84	29.28	31.72	34.16	36.60	39.04	41.49	43.93	46.37
2	4.88	48.81	51.25	53.69	56.13	58.57	61.01	63.45	65.89	68.33	70.77
3	7.32	73.20	75.65	78.09	80.53	82.97	85.41	87.85	90.29	92.73	95.17
4	9.76	97.61	100.05	102.49	104.93	107.37	109.81	112.25	114.69	117.13	119.58
5	12.20	122.01	124.46	126.90	129.34	131.78	134.21	136.66	139.10	141.54	143.98
6	14.64	146.43	148.87	151.31	153.75	156.19	158.63	161.07	163.51	165.95	168.39
7	17.08	170.83	173.27	175.71	178.15	180.59	183.03	185.47	187.91	190.35	192.79
8	19.52	195.23	197.67	200.11	202.55	205.00	207.44	209.88	212.32	214.76	217.20
9	21.96	219.64	222.08	224.52	226.96	229.40	231.84	234.28	236.72	239.16	241.60

<i>Chō</i>	Miles	<i>Chō</i>	Miles	<i>Chō</i>	Miles	<i>Chō</i>	Miles	<i>Chō</i>	Miles	<i>Chō</i>	Miles
1	0.07	7	0.47	13	0.88	19	1.29	25	1.69	31	2.10
2	0.14	8	0.54	14	0.95	20	1.36	26	1.76	32	2.17
3	0.20	9	0.61	15	1.02	21	1.42	27	1.83	33	2.24
4	0.27	10	0.68	16	1.08	22	1.49	28	1.90	34	2.30
5	0.34	11	0.75	17	1.15	23	1.56	29	1.97	35	2.37
6	0.41	12	0.81	18	1.22	24	1.63	30	2.03	36	2.44

*Long Measure (Kane).* 10 *bu*=1 *sun* (often translated "inch," but=1.19 inch of English measure); 10 *sun*=1 *shaku* (nearly 1 foot English, actually 11.93 inches); 6 *shaku*=1 *ken*; 10 *shaku*=1 *jō*.

*Cloth Measure (Kujira).* 10 *bu*=1 *sun*; 10 *sun*=1 *shaku*, or 14.91 inches English; 10 *shaku*=1 *jō*. Note that the same Japanese names represent standards about  $\frac{1}{2}$  longer than those in the previous paragraph.

*Land Measure (Tsubo).* The unit is the *tsubo*, nearly equivalent to 4 square yards English. An acre is nearly equivalent to 1,210 *tsubo*.

1 *chō*= $2\frac{1}{2}$  acres, and 1 *ri* (square)=6 sq. miles, approximately.

*Measure of Capacity.* 10 *gō*=1 *shō*, which contains about 108 $\frac{1}{2}$  cubic inches, and is a little larger than 1 $\frac{1}{2}$  quart; 10 *shō*=1 *to*, nearly half a bushel, or, for liquids, 4 gallons; 10 *to*=1 *koku*, which is a fraction less than 5 English bushels.

*Weights.* The *kin* is about 1 $\frac{1}{2}$  lb. avoirdupois; 1 lb. avoirdupois=about 120 *momme*. The *wan* is equal to 1,000 *momme* ( $6\frac{1}{4}$  *kin* or a little over 8 $\frac{1}{2}$  lbs.).



## 9.—INNS; TRAVELLING EXPENSES.

The inns are given from personal knowledge or from the best accessible information, an asterisk being sometimes prefixed to the name of a house specially worthy of mention. What is termed *hatago* at a Japanese inn includes supper, bed, and breakfast, for which a single charge is usually made. This varies according to the style and standing of the establishment, and ranges at present from 1 *yen* to 3 *yen* per head. Scanty as the entertainment may often appear to one fresh from the innumerable luxuries of a comfortable European hotel, it should be remembered that such things as fine lacquer and porcelain utensils, painted screens, and silk quilts, to say nothing of numerous well-dressed attendants, are expensive items to mine host, and are charged for accordingly. Anything in the way of food or liquor ordered in addition to the meals supplied is considered an extra. There is no charge for firing, lighting, attendance, or bath, provided always the traveller is content with what is given to every one else, neither is there any for tea. But it is usual, shortly after arriving and being shown into a room, or else in paying one's account just before leaving, to make a present, known as *chadai*, or "tea-money." The latter course is recommended. With Japanese travellers, this tea-money varies with the rank of the individual, the amount of extra attention which he desires or has received, and with the quality of the accommodation. Generally they are very liberal. The foreign tourist stands on a somewhat different footing, and there are seldom gradations of rank to be considered in his case. As a fair and practical solution of a vexed question, those who travel *à la japonaise* and who are charged in accordance with the native scale, may be recommended to make the amount of their *chadai* vary from 50 *sen* to 2 *yen* per night, according to the style of the establishment. If two or more persons are travelling together, the *chadai* is increased, say, to one-half more for two, and double for three persons. In some localities, especially at bathing resorts, there is a fixed rate for the accommodation of foreigners,—1½ *yen* or 2 *yen* per night for room and bedding only, any food that may be ordered being charged for separately. Many such places, which have come under European influence, have abolished the *chadai* system while raising their rates. It is then usual to give a small gratuity to the servants, whereas in the old-fashioned inns such presents are not looked for.

It is but fair that foreigners should pay more than natives, both for accommodation and for *jirikishas*. They usually weigh more, they almost always want to travel more quickly, they give infinitely more trouble at an inn with their demands for fresh water in the bath, the occupation of a portion of the kitchen to cook their European food, and a dozen other such requirements, to say nothing of their insisting on having separate rooms, while Japanese guests—even strangers to one another—are habitually required to share a room between them.

Though one should always choose the best inn in each place to sleep at, it will often be found more convenient to lunch at some wayside tea-house or eating-house. The more elegant repast at the higher class inn frequently takes much longer to prepare than it is worth; besides which, most foreign travellers carry their own provisions.

In the Europeanised hotels at such frequented spots as Nikkō, Karuizawa, Miyanoshita, Kyōto, Nagoya, etc., the general charge is from 5 to 15 *yen* a day, everything included except wines. The charge per diem for a native servant is commonly 1 *yen*. The charges at the hotels under foreign management in the Open Ports are from 5 to 15 *yen*.





It will be seen from the above that the hosteleries at which travellers in Japan put up are of three kinds,—the European hotel, the Europeanised or half-European half-Japanese hotel (*hoteru*), and the purely native inn (*yadoya*). The *ryōri-ya*, or eating-house, supplies meals with less delay than the regular inns, but rarely offers sleeping accommodation. The tea-house (*chaya*) is different again, being a place where people neither sleep nor dine, but only halt for a short time to rest and take light refreshments. Residents in Japan, however, often include inns under the denomination of tea-houses. Every little railway station has its tea-house, which undertakes to purchase the traveller's ticket and to check his luggage.

Many inns now provide chairs and tables. Beds are still very rare; but good quilts (*futon*) are laid down on the mats, wherever may be most convenient; pillows of sorts are now common, or else a small quilt will be rolled up as a pillow, and in summer a mosquito-net is provided. The use of sheets, too, has become common. No inn in native style has a dining-room. Each guest dines in his own apartment at whatever time he (or more often the host) may select.

The average charge (to foreigners) for jinrikishas in the most frequented portions of the country is from 20 to 30 *sen* per *ri*, the same per hour, and *yen* 2.50 per diem. About 50 per cent is added to these rates in bad weather and at night. With luggage, or when two or more persons are travelling together, half or three-quarters of the expense of jinrikishas may be saved by engaging a *basha* (see p. 10). But the tendency of late years has been towards constantly increased rates, owing to the rise in the price of rice and other staple commodities. It is usual to give a small gratuity (*sakate*) to jinrikisha-men after a hard run of any distance.

Perhaps one might say that the total cost to a traveller of average requirements, travelling at a reasonable speed, and having with him a guide, should not exceed 16 *yen* per diem. If he restricts himself to mountainous districts, the expense will be considerably less. A certain saving is also effected when two or three persons travel together.

Passports are no longer needed in Japan proper, all that is necessary is compliance with the regulations requiring visitors at an inn to inscribe their name, nationality, age, profession, etc., in the register. It is a common Japanese custom to carry letters of introduction (*annai-jō*) from inn to inn. This offers advantages, especially in seasons of epidemic disease or under any other circumstances liable to cause the traveller to be viewed with suspicion, or when, for the purposes of any special investigation, he wishes to be brought into intimate relations with his hosts along the road. Many inns keep printed forms of *annai-jō*, which they fill in with the traveller's name. Occasionally these, and the little paper slips in which toothpicks are wrapped up, as also the fans or towels which it is still the custom in many places to present on departure to those guests who have given a suitable *chadai*, are charming specimens of Japanese taste in small matters of every-day life.

## 10.—CLIMATE ; DRESS ; TIME OF VISIT.

Remember that Japan is not in the tropics, and bring warm clothing with you, whatever be the season of your visit; also very light clothing, if your visit be in the summer. Even in July, when the mean temperature at Tokyo is about 76° Fahrenheit, days may come when you will be glad to leave your winter things. This applies still more to the mountains. On

the other hand, be more careful of exposure to the sun than you would be in England. A sun helmet and a white umbrella are useful additions to the traveller's wardrobe.

Though garments of the roughest description will suffice for the country districts, bring good clothes, such as might be worn at home, in which to appear at the larger hotels, and to mix, if need be, in society, whether Japanese or foreign. Japanese officials now attend their offices in frock or morning coats, and Europeans visiting them should be similarly attired. At garden parties and special social functions, frock-coats and tall hats are expected. With regard to boots, it is advisable to wear such as can be pulled off and on easily, *as it is necessary to remove one's boots every time one enters a house or temple, in order not to soil the mats on which the Japanese sit.* Grave offence is given, and naturally given, by the disregard of this cleanly custom. Light shoes or boots with elastic sides are therefore to be preferred, except for mountain work. If your boots give out, try the native straw sandals (*waraji*) with the native sock (*tabi*), which give a better foothold than boots on smooth rocks. Many foreigners have found them excellent foot-gear, the only addition required being a small piece of cotton-wool to prevent chafing by the thong which passes between the great and second toes. Boots barely holding together can be made to last a day or two longer by tying *waraji* underneath them. *Kanjiki*, that is, iron clamps of triangular shape with spikes, are often fastened below the *waraji* for walking over snow. The native blue cotton gaiters called *kyahan* afford excellent protection from the attacks of flies, and from the rank undergrowth so often found on the lower slopes of Japanese mountains. Some prefer putties.

At Yokohama, Chinese tailors attend the hotels, and will fit out travellers with duck, crape, and other light clothing, literally between a night and a morning. Washing is well and expeditiously done at the Open Ports and at the principal summer resorts.

Roughly speaking, the Japanese summer is hot and frequently wet; September and the first half of October still wetter; the late autumn and early winter cool, comparatively dry, and delightful; February and March disagreeable, with occasional snow and dirty weather, which is all the more keenly felt in Japanese inns devoid of fire-places; the late spring rainy and windy, with beautiful days interspersed. But different years vary greatly from each other. The average temperature of January, which is the coldest month, is between 36° and 37° Fahrenheit at Tōkyō; but there are frequent frosts at night during five months of the year, namely, from November to March inclusive. Skating, however, is rare. The average temperature of August is 78°, the thermometer sometimes registering over 90°. The climate of Northern Japan from Sendai onwards is much colder in winter, though not appreciably cooler during July and August. A similar remark applies even more forcibly to the entire West Coast, which is exposed to the icy winds that blow direct from Siberia. Kishū, Southern Shikoku, and Southern Kyūshū are warmer all the year round.

Each traveller must judge for himself from the above remarks which season to select for his tour. If possible, he should be either in Tōkyō or in Kyōtō during the first half of April to see the lovely display of cherry-blossoms, which are followed throughout the early summer by other flowers,—peonies, azaleas, wistarias, irises,—well-worth seeing both for their own sake and for that of the picturesque crowds of Japanese sight-seers whom they attract. Further north and higher in altitude, the blossoms are two or three weeks later. If not able to visit Kyōtō early in

April, he should try to be there at the end of October or early in November, when the autumn leaves are in all their glory of red and gold. Tōkyō is less favoured in this respect, but the chrysanthemums there early in November are magnificent. The summer may most advantageously be devoted to Nikkō, to Miyanoshta, Karuizawa, Ikao, Unzen, or other mineral bath resorts, or else to travelling in Yezo and in the high mountainous districts of the interior of the Main Island, which are practically inaccessible except between June and October. No high passes should be attempted before May,—not so much on account of the snow as because the aversion of the Japanese coolies to crossing it raises obstacles which would not be experienced in Europe. Fuji is only ascended during the summer.

## 11.—PROVISIONS.

Except at some of the larger towns and favourite hill or sea-side resorts, meat, bread, and other forms of European food are scarce. Even fowls are rarely obtainable; for though plenty may be seen in almost every village, the people object to selling them—partly because they keep them for the sake of their eggs, partly on account of a lingering Buddhist dislike to taking life. Those, therefore, who cannot subsist on the native fare of rice, eggs, and fish (this, too, not to be counted on in the mountains), should carry their own supplies with them. Wines, spirits, aerated waters, and cigars are equally unobtainable; but beer is to be met with in most towns, the *Kirin Beer* brewed at Yokohama being excellent, as are the *Ebisu Beer* of Tōkyō and other brands of the same company. It is advisable to take one or two knives, forks, spoons, a corkscrew, a tin-opener, and the most elementary cooking utensils; also a few candles. Plates and glasses can be borrowed almost everywhere. Persons fairly easy to please and who wish to travel lightly, can reduce the size of their provision basket by using the rice, fish, and eggs of the country as auxiliary to what they carry with them. Curry-powder will often help to make insipid Japanese dishes palatable, and *shōyu* (soy) adds a zest to soups. When starting off for the first time, it is best to err on the side of taking too much. Many who view Japanese food hopefully from a distance, have found their spirits sink and their tempers embittered when brought face to face with its unsatisfying actuality.

Fresh milk may now be obtained on all the ordinary lines of travel. It is essential to avoid all water into which rice-fields may have drained. Boiled water is, however, generally safe, and easy to procure in this land of perpetual tea-drinking.

The following Japanese articles of food are considered palatable by most foreigners:—

*Kasutera*, sponge-cake.

*Miso-shiru*, bean-soup.

*Salcana no shio-yakci*, broiled fish.

*Salcana no tempura*, fish fritter.

*Salce*, an alcoholic liquor made from rice, and generally taken hot.

*Sembei*, thin biscuits of various kinds.

*Tamago-yakci*, a sort of omelette.

*Tori-nabe*, chicken cut up small and stewed.

*Ushi-nabe*, beef similarly treated.

*Unagi-meshi*, layers of rice with eels done in soy.

*Yōkan*, sweet bean-paste.

## 12.—MEANS OF LOCOMOTION ; LUGGAGE.

Take railway or electric tramway wherever available. On those plains which no railway yet traverses, take jinrikisha. *Basha*, a springless, very uncomfortable one-horse shay, is gradually superseding the jinrikisha throughout the country; but this conveyance should be avoided by all who object to having their bones shaken and their nerves shattered. Such, in a few words, is our advice, founded on long personal experience. Other possible conveyances are pack-horses (but the Japanese pack-saddle is torture), cows, the *leago*,—a species of small palanquin, uncomfortable at first, but not disliked by many old residents,—and lastly, chairs borne by four coolies; but these have only recently been introduced from China, and are not found except at Miyanoshta, Nikkō, and a very few other places much resorted to by foreigners. Persons obliged to use the pack-saddle will find considerable relief by improvising stirrups of rope. The pleasantest sort of trip for a healthy man is that in which walking and jinrikisha-riding are combined. In those hilly districts which make Japan so picturesque, walking is the only possible, or at least the only pleasant, method of progression. The luggage is then taken on a pack-horse or on a coolie's back. Motor cars and bicycles are less used than in Europe because hilliness, indifferent roads and bridges and extremes of climate combine to prevent Japan from being a good field for such modes of locomotion. Motor cars, however, are increasing rapidly and can be hired in the chief cities for long or short tours.

Persons intending to go at all off the beaten tracks are advised to compress their luggage within narrow limits. This is specially necessary in the thinly populated mountainous parts of the country, where one coolie—not improbably a grandfather superannuated from regular work, or possibly a buxom lass—is often the sole means of transport that a village can supply, all the horses being generally with their masters miles away in the mountains.

It is always best to avoid large boxes and portmanteaux, and to divide the luggage into two or three smaller pieces for convenience in piling on a coolie's hod, or for balancing the two sides of a pack-horse's load. The Japanese wicker baskets called *yanagi-gori* are much recommended, as cheap, portable, capacious, and contractible. The *yanagi-gori* (often called *kori* for short) consists of an oblong basket, with a second fitting over it to any depth as a cover, and is consequently convenient, not only for clothes and books, but for provisions, since the size of the basket diminishes as the stores are consumed, without any empty space being left for the remaining articles to rattle about in. A pair of these *yanagi-gori*—one for personal effects, the other for provisions—should suffice for him who intends to rough it. They should be provided with a large wrapper of oil-paper (*abura-gami*) against the rain, and fastened either with cords, which can be procured anywhere, or with stout leather straps.

As to Japanese roads, no general opinion can be expressed. Sometimes excellent when first made, they are often kept in insufficient repair. Travellers must, therefore, not be astonished if they come across roads which, though mentioned in this work as good for jinrikishas, have become almost impassable even for foot passengers,—the result of a single season of floods or typhoons. The changes in this respect are in proportion to the violence of the Japanese climate. It is furthermore probable that the distances given in our itineraries differ slightly in some cases from the actual truth, notwithstanding all the care taken to obtain accurate information. It is hoped, however, that such discrepancies will never

be so great as seriously to affect the traveller's comfort. An apparent error of  $\frac{1}{4}$  mile will occasionally be observed in the total mileage of the itineraries. This arises from the fact that the mileage of each stage of a journey being given only within  $\frac{1}{4}$  mile of the actual distance, the fractional errors thus arising, though balanced and allowed for as carefully as possible, sometimes unavoidably accumulate. On the other hand, the so-called total mileage is obtained, not by adding up the mileage column, but by direct calculation (also within  $\frac{1}{4}$  mile) of the value of the total in *ri* and *chō*. Distances are indicated wherever possible. When the time for a walk is given instead, it must be understood to be that of an average pedestrian.

Europeans usually avail themselves of the first-class railway cars whenever such are provided, and ladies in particular are recommended to do so, as not only are the other classes apt to be overcrowded, but the ways of the Japanese *bourgeoisie* with regard to clothing, the management of children, and other matters, are not altogether as our ways. Smoking is general even in the first-class, except in compartments specially labelled to the contrary; but such are not often provided.

Sleeping and dining-cars have been introduced only on the main artery connecting Nagasaki with Kōbe, Tōkyō and Aomori; but neat little boxes of Japanese food (*bento*), sandwiches, tea, beer, cakes, and ice are offered for sale at the principal stations. The car attendant will look after these and other wants.

The Railway Regulations permit holders of tickets for distances of over 50 miles to break their journey at the more important places. Luggage is checked as in the United States, each first-class passenger being allowed to carry 100 lbs., and each second-class passenger 60 lbs., free of charge.

Licensed porters (*aka-bō*), distinguished by scarlet caps, are in attendance at the larger stations, and carry parcels for a few cents.

### 13.—WHERE TO GO AND WHAT TO SEE.

"How long does it take to do Japan?" is a question often asked. If by "doing" Japan be meant hurrying through its chief sights, the globe-trotter can manage this in three or four weeks, by adopting one of the *Outline Tours* given in Sect. 28. He who is bent on more serious observation will not find four months too much; and one who has spent that time rarely fails to come again. Travellers' tastes differ widely. Some come to study a unique civilisation, some come in search of health, some to climb volcanoes, others to investigate a special art or industry. Those who desire to examine Buddhist temples will find what they want in fullest perfection at Kyōto, at Nara, at Tōkyō, and at Nikkō. The chief shrines of Shintō are at Ise, and at Kizuki in the province of Izumo. The "Three Places" (*San-kei*) considered by the Japanese the most beautiful in their country, are Matsushima in the North, Miyajima in the Inland Sea, and Ama-no-Hashidate on the Sea of Japan. Persons in search of health and comparative coolness during the summer months, to be obtained without much "roughing," are advised to try Miyanoshita, Nikkō, Ikao, or Karuizawa in the Tōkyō district, Arima in the Kōbe district, or (if they come from China, and wish to remain as near home as possible) Unzen in the Nagasaki district. All the above, except Kizuki, may be safely recommended to ladies. Yezo is specially suited for persons residing in Japan proper, and desiring thorough change of air. At Hakodate they will get some fishing, and in the interior a little fishing and a peep at the Aino aborigines. But Japan is more especially the happy hunting-ground of



the lover of the picturesque. With the symmetrical outlines of its volcanoes, with its fantastic rocks, its magnificent timber which somehow, even when growing naturally, produces the impression of having been planted for artistic effect, with its tiny shrines and quaint hostelries constantly placed so as to command vistas that delight the eye, this beautiful land is a fitting abode for the most æsthetic of modern peoples. Every variety of scenery, from the gracefully lovely to the ruggedly grand, is here to be found. Of the former character are the neighbourhood of Yokohama (Kamakura, Enoshima, Kanazawa), the whole Hakone district, Fuji and its surrounding belt of lakes, Nikkō, Haruna, the Inland Sea, the Kiso valley, North-Eastern Kyūshū, Matsushima in the north of the Main Island, and many more. Rugged and sublime in their character are the Hida-Etchū range, Koma-ga-take in Kōshū, and the mass of mountains lying between the rivers Fujikawa and Tenryū-gawa. But the travelling amidst these rough mountains is itself rough in the extreme. None but thoroughly healthy men inured to hardship should attempt it.

The provincial towns have, for the most part, little individuality. As for what is called "seeing Japanese life," the best plan is to avoid the Foreign Settlements in the Open Ports. You will see theatres, wrestling, dancing-girls, and the new Japan of European uniforms, political lectures, clubs, colleges, hospitals, and Christian chapels, in the big cities. The old peasant life still continues almost unchanged in the districts not opened up by railways.

#### 14.—PURCHASE AND SHIPMENT OF GOODS.

Travellers will find the greatest facilities for purchases of every description in the large stores of Yokohama and Kōbe. They will also find much to attract them in Kyōto, Tōkyō, Nagoya, and Nagasaki. The names of the best shops are given under each of these towns. It was formerly, and is still to some extent, characteristic of the Japanese tradesman and artisan-artist to hesitate to bring out his best specimens at once. The rule is that several visits are necessary before he will display his choicest articles, and that even then a long time must be spent in bargaining. Some establishments of the more modern sort have fixed prices. This remark also applies to the *Kicankōba*, or bazaars. Japan is now almost denuded of old curios. Some have found their way into the museums of the country, while priceless collections have crossed the sea to Europe and America. But many of the productions of the present day are eminently beautiful, more especially the *cloisonné*, the metal-work, and embroideries.

A reference to the local Directories (or *Hong Lists*, as they are also called) will supply the names of those firms in Yokohama and Kōbe which make a business of shipping travellers' purchases to Europe, America, and elsewhere. As a rule, too, foreign firms which deal in curios will undertake to forward anything to destination. Remember, when sending a box for shipment to a shipping firm, to nail it down but slightly, as it will be opened and examined at the Japanese Custom-House. The shippers should be furnished with a detailed list of the contents and their value, and be requested to see to the box being secured in a more solid manner after examination.

#### 15.—SHOOTING.

The mountainous districts of Japan shelter deer and boar, though in

ever decreasing numbers, while in Yezo some bear still remain. Duck of various kinds, the green pheasant, quail, woodcock, snipe, and hare, are to be found in the plains and on the lower ranges of hills bordering the flat country, while on somewhat higher ground the copper pheasant has its abode in the thickest cover. Hybrids between the green pheasant and an imported Chinese species are also sometimes met with. Japan, with its rich plains and hills giving ample shelter to game, should naturally be a good sporting country; but it does not seem to be such in fact. The law protecting birds and animals during the breeding season has never been rigorously enforced. Moreover, extensive districts have been shot over for decades, first by foreigners, more latterly by Japanese. In other places much of the best sporting ground is privately preserved, and hence inaccessible, the total result being that this country is not one to recommend to the sportsman.

In Japan proper the shooting season lasts from the 15th October till the 15th April; but in Yezo it begins a month earlier. Licenses may be obtained from the local authorities, on making a written application in due form in the Japanese language. The fee varies according to the applicant's income, the maximum being 30 yen.

## 16.—FISHING.

*Fish.* First of the sporting fish in point of size and delicacy is the *masu* (*Salmo japonicus*), pink-fleshed and weighing from 3 to 6 lbs. It is in the best condition when the temperature of the water ranges from 55° to 65°. In Biwa, Chūzenji, and other lakes of the Main Island, this fish is taken with the spinning bait only; in the rivers of Yezo, if a run is on, it will rise greedily to the fly. The *ame-masu*, white-fleshed, weighing from  $\frac{1}{2}$  lb. up to 3 lbs., is found in the rivers of Yezo and in the more northerly streams of the Main Island. It is a fly-taking fish, though at times it will take a small spoon or a worm. The *yamame*, also white-fleshed but more closely allied to the trout than the two preceding species, is found in most of the central and northern rivers of the Main Island. At times it will rise freely to the fly, but is more often taken with dried fish spawn, worms, or the natural insect. Its average weight is between  $\frac{1}{2}$  lb. and 1 lb. The sea-trout (pink flesh) run in June and take a fly; but the large salmon do not. The *iwana*, with lemon and orange spots on the belly, lives in the same streams as the *yamame*, but is fond of lurking under stones in small torrents high up among the hills. The *itō*, a white-fleshed fish, is found only in Yezo; it attains to 10 lbs. and rises more readily to the fly than the *masu*. The *ai* is to be met with in any of the shallow rivers winding through broad pebbly beds, which are so common a feature of the Japanese landscape. This is the fish commonly taken at Gifu with the help of cormorants. When quite small, in April and May, it is caught with the fly. In July and August when it is larger, Japanese fishermen catch it with a decoy fish, by foul-hooking, or with casting-nets.

*Locality.* The *masu* is common in most of the rivers of Yezo, particularly on the East coast. Rivers to be recommended are the Sarugawa, the Sarachiputo, on the West coast, the rivers between Muroran and Tomakomai, and the Yurapu on the East coast. But the rapid development of the railway system in Yezo is opening up many other places. Sport with this fish can also be obtained on the Main Island in Lakes Biwa and Chūzenji. The *ame-masu*, as noted above, is found both on the Main Island and in Yezo. In this latter the best-known localities are Lake Chitose and the river running through the swamps beyond Toma-

komai. In the Main Island, the *masu* is found in the northerly streams on both the East and West coasts; but the river joining Lakes Yumoto and Chūzenji, is more accessible. There is a good stretch of water near Fukuoka, in the province of Rikūoku, which would probably be best worked by staying at Ichinohe. Further south, near Furusawa, and close to the railway, is a fishing river called Naga-gawa. *Yamame* and *ucana* exist in the streams among the hills of Chichibu, and in those around the Kōfu plain. The season lasts from April to August.

### 17.—MISCELLANEOUS HINTS.

*Never enter a Japanese House with your boots on.* The mats take the place of our chairs and sofas. What would we say to a man who trod on our chairs and sofas with his dirty boots?

In the event of trouble arising with regard to accommodation, the procuring of coolies, etc., always apply to the police, who are almost invariably polite and serviceable. These officials must not be insulted by the offer of a tip. The same remark applies to railway guards and public servants generally.

Photography is prohibited under severe penalties within areas several miles wide in the vicinity of forts and arsenals.

One standard time is now kept throughout Japan,—that of E. Long. 135°, which passes through Akashi near Kōbe. This time is 9 hours ahead of Greenwich, and 14 hours ahead of American "Eastern Time."

Take visiting cards with you. Japanese with whom you become acquainted will often desire to exchange cards.

If going off the beaten tracks, take plenty of flea-powder or camphor; but those who do not mind the odour of oil-paper (*abura-kami*), will find sheets of it stretched over the quilts by far the best protection against fleas. Take soap, candles, and some disinfectant to counteract the unpleasant odours that often disturb the comfort of guests in Japanese inns. Also take towels, a pair of sheets, and a pillow, or at least a pillow-case to lay on the extemporised pillow which the tea-house people will arrange. Instead of loose sheets, some prefer to sew two sheets together to form a bag which is tied round the sleeper's neck.

If your servant seems honest and intelligent, entrust him with money for current expenses. This will save a world of petty bother and vexation as to change, bargaining, and such matters. If you have much money with you, entrust it to the host of each respectable hotel you stop at, and get his receipt for it.

Start early, and do not insist on travelling after dark. You will thus most easily obtain good coolies or horses for the day's journey. By arriving at your destination before sunset, you will be likely to find the bath as yet unused, and will thus avoid the trouble and delay entailed by the necessity of getting other water heated. You will also have a better choice of rooms.

Make your plans as simple as possible. The conditions of travel in this country do not lend themselves to intricate arrangements.

When planning your day's journey, allow an hour for each *ri* to be done on foot, which should be sufficient to cover stoppages and unavoidable delays. Ten *ri* (24½ miles) is considered by the Japanese a proper day's work. However inconvenient to yourself, never refuse the coolies' request to be allowed to stop for food, as they can do no work on an empty stomach.

The Japanese, whose *grande passion* is bathing, use water at higher

temperatures—110°–120° Fahrenheit—than physicians in Europe consider healthful. No one, however, will be injured by taking baths of between 100° and 104° Fahrenheit, unless he have a weak heart or be liable to congestion. Owing to some unexplained peculiarity of the climate, hot baths are found by almost all Europeans in Japan to suit them better than cold. It is advisable to pour hot water over the head from time to time, and strong persons may advantageously end up with a cold douche. Paradoxical as the assertion may sound, it is nevertheless true that the hotter the bath, the greater the impunity with which one may afterwards expose oneself to the cold air. The reason why people at home have come to entertain the notion that hot baths give a chilly reaction, is that they do not take them hot enough, or do not immerse themselves up to the neck. The Japanese have the habit, to us disagreeable, of getting into the same bath one after another, or even at the same time; but it is a breach of etiquette to discolour the water by the use of soap. They soap themselves outside. The first guest to arrive at an inn has the prior right to the bath. Formerly promiscuous bathing of the sexes was common, and though now forbidden by the police regulations, is still carried on at some of the provincial spas.

Massage is much practised in Japan, and is an excellent restorative from fatigue after hard exercise. The services of a blind shampooer (*amma san*) may be obtained at almost every inn.

It is next to impossible to get windows opened at night in Japanese inns. The reason is that it is considered unsafe to leave anything open on account of thieves, and there is a police regulation to enforce closing.

Above all, be constantly polite and conciliatory in your demeanour towards the people. Whereas the lower classes at home are apt to resent suave manners, and to imagine that he who addresses them politely wishes to deceive them or get something out of them, every Japanese, however humble, expects courtesy, being himself courteous. His courtesy, however, differs from that of the West in not being specially directed towards ladies. Many travellers irritate the Japanese by talking and acting as if they thought Japan and her customs a sort of peep-show set up for foreigners to gape at. Others run counter to native custom, and nevertheless expect to get things at native prices. They cannot understand why a bill for several dollars should be presented to them for ten minutes' dancing, which perhaps after all has not amused them. The reason for the high charge is simple. Japanese do not send for dancing-girls without ordering a dinner at the same time. The dancing is an incident of the dinner, and it is in this dinner that the tea-house proprietor finds his profit. He does not care to have his premises invaded at unusual hours by people who take nothing for the good of the house; neither can the dancers get ready on the spur of the moment. Too many foreigners, we fear, give not only trouble and offence, but just cause for indignation, by their disregard of propriety, especially in their behaviour towards Japanese women, whose engaging manners and naïve ways they misinterpret. The subject is too delicate to be treated here. We may, however, be permitted to remark in passing that the waitresses at any respectable Japanese inn deserve the same respectful treatment as is accorded to girls in a similar position at home.

Never show any impatience. You will only get stared at or laughed at behind your back, and matters will not move any the quicker in this land where an hour more or less is of no account. The word *tadainna*, which the dictionaries, in their simplicity, render by "immediately," may mean any time between now and Christmas. Storming will not mend

matters, when you find (to take one example out of a hundred) that your jinrikisha coolies wish to stop for a meal just after you have started, and you have been calculating to arrive at such and such a place at such and such an hour. Or to take another instance. You are at a large town, whose port lies only 3 or 4 miles distant. You ask at your inn for information about steamers, and are told (in perfect good faith) that they leave daily. On arrival at the port, you find they leave but once in three days, and yours left yesterday. What does a Japanese do under such circumstances? He says "*shikata ga nai*" ("it can't be helped"), and there is an end of the matter. Imitate his example, if you wish to save yourself and others much waste of temper and energy. It is best to resign yourself at the beginning, once for all. While waiting patiently, you have an opportunity for studying Japanese life. Neither be moved to anger because you are asked personal questions by casual acquaintances. To ask such questions is the Far-Eastern way of showing kindly interest.

## 18.—LANGUAGE.

The Japanese language, though extremely difficult to learn correctly, is easy to acquire a smattering of; and even a smattering will add immensely to the pleasure of a tour in the country, by bringing the traveller into personal relations with the people, and by delivering him from the wearisome tutelage of guides and interpreters.

Remember, in pronouncing Japanese, that the consonants are to be sounded approximately as in English, the vowels as in Spanish or Italian, that is to say:—

*a* as in *father*,      *i* as in *pin*,  
*e* as in *pet*,      *o* as in *pony*,  
*u* as in *full*.

There is scarcely any tonic accent; in other words, all the syllables are pronounced equally or nearly so. But particular care must be taken to distinguish long *ō* and *ū* from short *o* and *u*. The short vowels are pronounced in a very light, staccato manner. Thus *O tori nasai* means "Please take this"; but *Ō tori nasai* means "Please come (or go, lit. pass) in." Short *i* and *u* sometimes become almost inaudible, and are then marked *ī* and *ū* in the following vocabulary, thus *arimasū*, "there is;" *wakarimashila*, "I understand." In diphthongs, each vowel retains its original force. Thus:—

*ai* as in the English word "*sky*."  
*au* as in the English word "*cow*."  
*ei* as in the English word "*hay*."

*G* is hard as in "give," never soft as in "gin;" but in Tōkyō and Eastern Japan it sounds like *ng* when in the middle of a word, exactly as in the English words "singer," "springy" (not "sing-ger," "spring-gy"). *S* is always sharp as in "mouse." *W* is often omitted after *k* or *g*, as *kashi*, "cake," for *kwasht*. Be very careful to pronounce double consonants really double, as in the English words "shot-tower," "meanness," "cockcrow." Thus *kite* with one *t* means "coming;" but *kitte* with two *t*'s means "a ticket;" *ama* is "a nun," *amma* "a shampooer."

As in all other languages of the Tartar or Mongolian type, so in

Japanese the adjective precedes its noun, and the genitive precedes the nominative. Prepositions follow their noun, and are therefore really "postpositions." Explanatory or dependent clauses precede the principal clause, and the chief verb comes at the end of the sentence. There is no distinction between singular and plural, or between the different persons of the verb, and there are no genders. Consequently, such phrases as *Kimashita ka?* may equally well mean "Has he come?" "Has she come?" or "Have they come?"—for pronouns are very little used, the sense they would convey being generally left to be gathered from the context. Questions are asked by suffixing the particle *ka*, as in the instance just cited. There are no negative adverbs or pronouns, like our English "not," "never," "nothing," etc.; but the tenses of Japanese verbs have negative forms. Though the conjugations are too complicated to be given here in detail, the following specimens of the most useful tenses, positive and negative, may be of practical utility. The beginner will probably find the Honorific forms the easier to remember; they are in constant use.

## PARADIGM OF JAPANESE VERBS.

Present & Certain Future.	{ Plain. Honorific.	<i>ARU</i> <i>Arimasu</i>	{ There is or will be.
Past.	{ Plain. Honorific.	<i>Atta</i> <i>Arimashita</i>	{ There was.
Probable Fut.	{ Plain. Honorific.	<i>Arō or aru darō</i> <i>Arimashō</i>	{ There probably will be.
Gerund.	{ Plain. Honorific.	<i>Atte</i> <i>Arimashite</i>	{ There being, there having been.
Neg. Present.	{ Plain. Honorific.	<i>Nai</i> <i>Arimasen</i>	{ There is not or will not be.
Neg. Past.	{ Plain. Honorific.	<i>Nakatta</i> <i>Arimasen deshita</i>	{ There was not.
Improb. Fut.	{ Plain. Honorific.	<i>Nakarō or arumai</i> <i>Arimasūmai</i>	{ There probably will not be.
Present & Certain Future.	{ Plain. Honorific.	<i>IKU</i> <i>Ikimasu</i>	{ I go or shall go.
Past.	{ Plain. Honorific.	<i>Itta</i> <i>Ikimashita</i>	{ I went.
Probable Fut.	{ Plain. Honorific.	<i>Ikō or iku darō</i> <i>Ikimashō</i>	{ I shall probably go.
Gerund.	{ Plain. Honorific.	<i>Itte</i> <i>Ikimashite</i>	{ Going, having gone.
Neg. Present.	{ Plain. Honorific.	<i>Ikanai</i> <i>Ikimasen</i>	{ I do not or shall not go.
Neg. Past.	{ Plain. Honorific.	<i>Ikanakatta</i> <i>Ikimasen deshita</i>	{ I did not go.
Improb. Fut.	{ Plain. Honorific.	<i>Ikumai</i> <i>Ikimasūmai</i>	{ I shall probably not go.
Desid. Adj.		<i>Ikutai</i>	{ I want to go.
Neg. <del>ditto</del>		<i>Ikitaiku nai</i>	{ I don't want to go.

Present & Certain Future.	{ Plain. Honorific.	<i>KURU</i> <i>Kimasū</i>	I come or shall come.
Past.	{ Plain. Honorific.	<i>Kita</i> <i>Kimashita</i>	I came.
Probable Fut.	{ Plain. Honorific.	<i>Koyō or kuru darō</i> <i>Kimashō</i>	I shall probably come.
Gerund.	{ Plain. Honorific.	<i>Kite</i> <i>Kimashite</i>	Coming, having come.
Neg. Present.	{ Plain. Honorific.	<i>Konai</i> <i>Kimasen</i>	I do not or shall not come.
Neg. Past.	{ Plain. Honorific.	<i>Konakatta</i> <i>Kimasen deshita</i>	I did not come.
Improb. Fut.	{ Plain. Honorific.	<i>Kimai</i> <i>Kimasūmai</i>	I shall probably not come.
Desid. Adj.		<i>Kitai</i>	I want to come.
Neg. ditto.		<i>Kitaku nai</i>	I don't want to come.
Present & Certain Future.	{ Plain. Honorific.	<i>SURU</i> <i>Shimasū</i>	I do or shall do.
Past.	{ Plain. Honorific.	<i>Shita</i> <i>Shimashita</i>	I did.
Probable Fut.	{ Plain. Honorific.	<i>Shiyō or suru darō</i> <i>Shimashō</i>	I shall probably do.
Gerund.	{ Plain. Honorific.	<i>Shite</i> <i>Shimashite</i>	Doing, having done.
Neg. Present.	{ Plain. Honorific.	<i>Shinai</i> <i>Shimasen</i>	I do not or shall not do.
Neg. Past.	{ Plain. Honorific.	<i>Shinakatta</i> <i>Shimasen deshita</i>	I did not do.
Improb. Fut.	{ Plain. Honorific.	<i>Shimai</i> <i>Shimasūmai</i>	I shall probably not do.
Desid. Adj.		<i>Shitai</i>	I want to do.
Neg. ditto.		<i>Shitaku nai</i>	I don't want to do.
Present & Certain Future.	{ Plain. Honorific.	<i>TABERU</i> <i>Tabemasū</i>	I eat or shall eat.
Past.	{ Plain. Honorific.	<i>Tabeta</i> <i>Tabemashita</i>	I ate.
Probable Fut.	{ Plain. Honorific.	<i>Tabeyō or taberu darō</i> <i>Tabemashō</i>	I shall probably eat.
Gerund.	{ Plain. Honorific.	<i>Tabete</i> <i>Tabemashite</i>	Eating, having eaten.
Neg. Present.	{ Plain. Honorific.	<i>Tabenai</i> <i>Tabemasen</i>	I do not or shall not eat.
Neg. Past.	{ Plain. Honorific.	<i>Tabenakatta</i> <i>Tabemasen deshita</i>	I did not eat.
Improb. Fut.	{ Plain. Honorific.	<i>Tabemai</i> <i>Tabemasūmai</i>	I shall probably not eat.
Desid. Adj.		<i>Tabetai</i>	I want to eat.
Neg. ditto.		<i>Tabetaku nai</i>	I don't want to eat.

Adjectives are conjugated somewhat after the model of *aru*, "to be," as *yoroshii* or *yoi*, "it is good; *yokatta*, "it was, or would have been good;" *yokarō*, "it will probably be good;" *yoku nai*, "it is not good;" *yokute*, "being good;" *yoku nakute*, "not being good." Similarly *warui*, "is bad;" *warukatta*, "was bad;" *taikai*, "is dear;" *taikaku nai*, "not dear;" *muzukashii*, "is difficult;" *muzukashikute*, "being difficult," etc.

The Japanese, like other nations of the Far East, are much addicted to the use of polite forms of speech. When two equivalents for the same English phrase are given in our "List of Useful Sentences," that marked "less polite" should be used only to coolies and others of the lowest class. It will be noticed in numerous examples that our English imperatives are almost always softened down to a polite periphrasis with the word *kudasai*, "please give," "condescend to ...." Sometimes the final *kudasai* is omitted for brevity's sake, as *To wo shimete kudasai* (lit. "Door shutting condescend"), or more familiarly, *To wo shimete*, "Shut the door." The Negative Imperative is mostly rendered as follows:—*Sō shicha* (for *shite wa*) *ikenai*, "Don't do that," lit. "As for so doing, it is no go;" *Otoshicha ikenai*, "Don't drop it."

The following Vocabulary and Sentences will be found useful. The interlinear literal translations show which word corresponds to which,—a thing otherwise hopelessly perplexing to the beginner, on account of the wide gulf that separates Japanese from English idiom. A useful little book for the pocket is Kelly and Walsh's *English-Japanese Conversation Dictionary*. Those ambitious of learning more of the language can provide themselves with Chamberlain's *Handbook of Colloquial Japanese*, Hampden and Parlett's *English-Japanese Dictionary*, and Hepburn's *Pocket-Dictionary* for Japanese-English.

## VOCABULARY.

address (written)	<i>tokoro-gaki</i>	billiards	<i>tama-tsūki</i>	candle	<i>rōsoku</i>
aerated water	<i>teppō-mizu</i>	*bill of fare	<i>kondate</i>	cards (playing)	<i>kārita</i>
bad	<i>warui</i>	black	<i>kūroi</i>	cards (visiting)	<i>na-fuda</i> , <i>meishi</i>
bag (hand-)	<i>kaban</i>	blanket	<i>fūranīcen</i> , <i>icetto</i>	carriage	<i>basha</i>
baggage	<i>nimotsu</i>	blue	<i>aoi</i>	change (money)	<i>tsuri</i>
barber	<i>tolco-ya</i>	boat	<i>fune</i>	charcoal	<i>sumi</i>
bar (-room)	<i>sakaba</i>	boatman	<i>sendō</i>	cheap	<i>yasui</i>
bath (hot)	<i>furo, o yu</i>	book	<i>hon</i>	chicken	<i>nivatori</i> , <i>tori</i>
" (cold)	<i>mizu-buro</i>	boots —	<i>icutsu</i>	chopsticks	<i>hashi</i>
beans	<i>mame</i>	bottle	<i>tolekuri</i>	cigar	<i>maici-taba-</i> <i>ko, hamaki</i>
bed	<i>toko</i>	" (big)	<i>ō-bin</i>	cigarettes	<i>kami-maki</i>
bed-clothes	<i>futon, yogi</i>	" (small)	<i>kō-bin</i>	coal	<i>sekitan</i>
bed-room	<i>nema</i> , <i>nebeya</i>	" (hot-water)	<i>yu-tampo</i>	coffee	<i>kōhi, kahe</i>
bedstead	<i>nedai</i>	box	<i>hako</i>	cold	<i>samui</i> , <i>tsumetai</i>
beef	<i>gyū-niku</i> , <i>ushi</i>	brazier	<i>hibachi</i>	consult	<i>ryōji-kwan</i>
beer	<i>biiru</i>	bread	<i>pan</i>	coolie	<i>ninsoku</i>
bell	<i>yōbi-gane</i>	breakfast	<i>asa-han</i>	corkscrew	<i>sen-nuki</i>
bicycle	<i>jitensha</i>	bridge	<i>hashi</i>	cotton	<i>momen</i>
big	<i>ōkii</i>	brocade	<i>nishiki</i>	crape	<i>chirimen</i>
bill (account)	<i>kānjō</i>	bronze	<i>kara-ikane</i>		
		cabin	<i>heya</i>		
		cabinet	<i>tansu</i>		
		cake	<i>kwaishi</i>		



cucumber	<i>ici-uri</i>	heavy	<i>omoi,</i>	mustard	<i>karashi</i>
cup	<i>icoppu</i>		<i>omotai</i>	napkin	<i>kūchi-fuki</i>
curio-shop	<i>dōgu-ya</i>	high	<i>takai</i>	near	<i>chikai</i>
dear	<i>takai</i>	hill	<i>yama</i>	oil	<i>abura</i>
dining-room	<i>shoku-dō</i>	horse	<i>uma</i>	oil-paper	<i>abura-gami</i>
dinner(late)	<i>yūshoku,</i> <i>yū-han</i>	hot	<i>atsui</i>	omnibus	<i>nori-ai-</i> <i>basha</i>
disinfectant	<i>shūki-dome</i>	hotel	<i>yadoya,</i> <i>hoteru</i>	onions	<i>negi</i>
doctor	<i>isha</i>	house	<i>ie, uchi</i>	orange	<i>mikan</i>
door	<i>to</i>	ice	<i>kōri</i>	overcoat	<i>gaitō</i>
downstairs	<i>shita</i>	ink (Indian)	<i>sumi</i>	oyster	<i>kaki</i>
driver	<i>gyōsha</i>	inn	<i>yadoya</i>	paper	<i>kami</i>
duck (tame)	<i>ahiru</i>	„ -keeper	<i>aruji, teishi</i>	parcel	<i>ko-zutsumi</i>
„ (wild)	<i>kamo</i>	interpreter	<i>tsūben</i>	„ post	<i>ko-zutsumi</i> <i>yūbin</i>
eels	<i>unagi</i>	island	<i>shima,</i>	pass(moun- tain)	<i>tōge</i>
egg	<i>tamago</i>	Japan	<i>Nihon,</i> <i>Nippon</i>	path	<i>michi</i>
„ (boiled)	<i>ude-tamago</i>	kettle	<i>tetsubin</i>	peach	<i>momo</i>
„ (half- boiled)	<i>hanjūku</i>	kitchen	<i>dai-dokoro</i>	pear	<i>nashi</i>
egg-plant	<i>nasu</i>	knife	<i>hōchō</i>	peas	<i>enidō-mame</i>
electric tram	<i>densha</i>	lacquer	<i>urushi,</i> <i>nurimono</i>	pen	<i>fude</i>
embroidery	<i>nui-mono</i>	lake	<i>umi-umi,</i> <i>kosui</i>	pepper	<i>koshō</i>
express	<i>kyū-kō-</i>	lamp	<i>rampu</i>	persimmon	<i>kaiki</i>
train	<i>ressha</i>	landing- place	<i>hatoba</i>	pheasant	<i>keji</i>
fair (festi- val)	<i>ennichi</i>	lantern	<i>chōchin</i>	pin	<i>tome-bari</i>
fan (that shuts)	<i>ōgi, sensu</i>	lemonade	<i>ramune</i>	plum	<i>sumomo,</i> <i>ume</i>
fan (not shutting)	<i>uchiwa</i>	letter	<i>tegami</i>	policeman	<i>junsu</i>
far	<i>tōi, empō</i>	light (not heavy)	<i>karui</i>	police- station	<i>kōban</i>
feast	<i>guchisō</i>	light (lamp, etc.)	<i>akari</i>	porcelain	<i>seto-mono</i>
ferry	<i>funa-</i> <i>watashi</i>	low	<i>hikui</i>	porter	<i>aka-bō</i>
festival	<i>matsumi</i>	luggage	<i>himotsū</i>	(railway)	
fire	<i>hi</i>	lunch	<i>hiru-meshi</i>	postman- tau	<i>karuan</i>
fire(conflag- ration)	<i>kaeru</i>	mat	<i>tatami</i>	post-office	<i>yūbin-</i> <i>kyoku</i>
fish	<i>sakana</i>	match	<i>tsūkegi,</i> <i>matchi</i>	potatoes	<i>imo</i>
flea	<i>nomi</i>	matting	<i>goza</i>	„ (sweet)	<i>Butsumo-</i> <i>imo</i>
food	<i>tabe-mono</i>	meat	<i>niku</i>	pretty	<i>kirai</i>
„ (Euro- pean)	<i>yūshoku</i>	medicine	<i>kūsuri</i>	price	<i>nedan</i>
fork	<i>niku-sashi,</i> <i>hoko</i>	melon	<i>makuwa-</i> <i>uri</i>	quail	<i>uzura</i>
fowl	<i>tori</i>	(musk-)		railway	<i>tetsudō</i>
fruit	<i>kudamono</i>	melon	<i>suikwa</i>	„ (light)	<i>leiden-</i> <i>tetsudō</i>
garden	<i>nioa</i>	(water-)		„ train	<i>teisha</i>
gold	<i>kin</i>	milk	<i>(ushi no)</i> <i>chikhi</i>	raw	<i>nama</i>
good	<i>yoroshii</i>	milk	<i>kanzume-</i>	razor	<i>kami-sori</i>
grapes	<i>budō</i>	(tinned)	<i>nochichi</i>	red	<i>akai</i>
green	<i>midori</i>	money	<i>kane, kinsu</i>	rice (boiled)	<i>meshi,</i> <i>gozen</i>
guide	<i>annai-sha</i>	mosquito	<i>ka</i>	river	<i>kawa</i>
„ book	<i>annai-sho</i>	„ -net	<i>kayu</i>	road	<i>michi</i>
hard	<i>katai</i>	mountain	<i>yama</i>		

road (new)	<i>shindō</i>	station	<i>eki-chō</i>	towel	<i>tenugui</i>
„ (old)	<i>kyūdō</i>	master		town	<i>machi</i>
room	<i>heya,</i>	steamer	<i>jōlcisen</i>	train	<i>icsha</i>
	<i>zashiki</i>	steam-	<i>ko-jōlci</i>	„ (first)	<i>ichi-ban-</i>
rug	<i>kettō</i>	launch			<i>gisha</i>
salmon	<i>shake</i>	stick	<i>tsue,</i>	„ (last)	<i>shū-ressha</i>
salmon-			<i>sūtekki</i>	„ (ex-	<i>kyūkō-</i>
trout	<i>masu</i>	strawberry	<i>ichigo</i>	press)	<i>ressha</i>
salt	<i>shirco</i>	street	<i>machi, tōri</i>	„ (through)	<i>chokkō</i>
sardines	<i>iwashi</i>	sugar	<i>satō</i>	tramway	<i>tetsudō-</i>
screen	<i>byōbu</i>	supper	<i>yūshoku,</i>		<i>basha</i>
sea	<i>umi</i>		<i>yūhan</i>	„ (electric)	<i>densha</i>
servant	<i>meshitsūcai</i>	tea	<i>cha, o cha</i>	trout	<i>ai, yamame</i>
shaving-	<i>hige no yu</i>	„ (Chinese)	<i>Nankin-cha</i>	tub (not re-	<i>gyōzui</i>
water		tea-cup	<i>cha-wan</i>	gular bath)	
ship	<i>fune</i>	tea-house	<i>chaya</i>	ugly	<i>migurushii</i>
shop	<i>mise</i>	tea-pot	<i>icbisho</i>	umbrella	<i>kasa,</i>
shop-keeper	<i>akindo</i>	telegram	<i>dempō</i>		<i>kōmori</i>
silk	<i>kinu</i>	telegraph	<i>denshin-</i>	upstairs	<i>nikai</i>
silver	<i>gin</i>	office	<i>kyoku-</i>	vegetables	<i>yasai</i>
small	<i>chīsai</i>	telephone	<i>den-wa</i>	vinegar	<i>su</i>
snipe	<i>shigi</i>	temple	<i>tera</i>	waiter!	<i>boy!</i>
soap	<i>shabon</i>	(Buddhist)		waitress!	<i>nē-san!</i>
soup	<i>soppu,</i>	temple	<i>jinja, miya</i>	water (cold)	<i>mizu</i>
	<i>tsuyu</i>	(Shintō)		„ (hot)	<i>yu, o yu</i>
soy	<i>shōyu,</i>	ticket	<i>kippu</i>	„ (tepid)	<i>nuruma-yu</i>
	<i>shitaji</i>	„ (return)	<i>ōfuku-</i>	water-closet	<i>benjo,</i>
spoon	<i>saji</i>		<i>gippu</i>		<i>chōzuba</i>
stamp	<i>yūbin-gitte</i>	time-table	<i>jikan-hyō</i>	white	<i>shiroi</i>
(postage-)		tinned pro-	<i>icanzume</i>	window	<i>mado</i>
station	<i>station,</i>	visions		wine	<i>budōshu</i>
	<i>teishaba</i>	toothpick	<i>koyōji</i>		

I	<i>watakushi</i>	She	<i>ano hito, ano onna</i>	You (plur.)	<i>anata-gata</i>
My	<i>watakushi no</i>	His	} <i>ano hito no</i>	They	<i>ano hito-tachi</i>
You	<i>anata, omae</i>	Her		This	<i>kore</i>
Your	<i>anata no, omae no</i>	It	<i>sore, are</i>	That	<i>sore, are</i>
He	<i>ano hito, ano otoko</i>	We	<i>watakushi-domo</i>		

1 一	<i>hitotsu</i> or <i>ichi</i>	11 十一	<i>jū-ichi</i>	21 二十一	<i>ni-jū-ichi</i>
2 二	<i>fūtsu</i> or <i>ni</i>	12 十二	<i>jū-ni</i>	30 三十	<i>san-jū</i>
3 三	<i>mitsu</i> or <i>san</i>	13 十三	<i>jū-san</i>	40 四十	<i>shi-jū</i>
4 四	<i>yotsu</i> or <i>shi</i>	14 十四	<i>jū-shi</i>	50 五十	<i>go-jū</i>
5 五	<i>itsūtsu</i> or <i>go</i>	15 十五	<i>jū-go</i>	60 六十	<i>roku-jū</i>
6 六	<i>mutsu</i> or <i>roku</i>	16 十六	<i>jū-roku</i>	70 七十	<i>shichi-jū</i>
7 七	<i>nanatsu</i> or <i>shichi</i>	17 十七	<i>jū-shichi</i>	80 八十	<i>hachi-jū</i>
8 八	<i>yatsu</i> or <i>hachi</i>	18 十八	<i>jū-hachi</i>	90 九十	<i>ku-jū</i>
9 九	<i>kokonotsu</i> or <i>ku</i>	19 十九	<i>jū-ku</i>	100 百	<i>hyaku</i>
10 十	<i>tō</i> or <i>jū</i>	20 二十	<i>ni-jū</i>	1000 千	<i>sen</i>

No. 1	<i>ichi-ban</i>	1 o'clock	<i>ichi-ji</i>	5 o'clock	<i>go-ji</i>
No. 2	<i>ni-ban</i>	2 „	<i>ni-ji</i>	5½ „	<i>go-ji-han</i>
No. 3	<i>san-ban</i>	3 „	<i>san-ji</i>	6 „	<i>roku-ji</i>
No. 4	<i>yo-ban</i>	4 „	<i>yo-ji</i>	6½ „	<i>roku-ji-han</i>

1 yen	<i>ichi-yen</i>	20 sen	<i>ni-jis-sen</i>	1st class	<i>ittō, jōtō</i>
2 "	<i>ni-yen</i>	30 "	<i>san-jis-sen</i>	2nd "	<i>ni-tō, chūtō</i>
10 sen	<i>jis-sen</i>	40 "	<i>shi-jis-sen</i>	3rd "	<i>san-tō, katō</i>

A jinrikisha with one man is called *ichi-nin-biki*; with two men, *ni-nin-biki*. A carriage with one horse is *it-tō-biki*; with two horses, *ni-tō-biki*.

Many of our words have no Japanese equivalents, because the things for which they stand are not commonly known in Japan. Such are, for instance, *jam*, *lamb*, *pudding*. The following are examples of Japanese words for which there are no exact English equivalents:

*ato-oshi*, a second jinrikisha coolie who pushes from behind.

*bentō*, lunch carried with one.

*bentō-balco*, a box to hold such lunch.

*bettō*, a running groom.

*doteru*, a kind of wadded dressing-gown.

*kago*, a kind of basket or litter in which travellers are carried.

*kai-kiri*, engaging the whole (of a vehicle or boat).

*kimono*, a Japanese gown.

*kya-han*, a kind of guitars.

*yanagi-gori*, a useful sort of trunk made of wicker-work.

*yukata*, a thin dressing-gown worn before and after the bath.

## USEFUL SENTENCES.

### I.

#### MISCELLANEOUS.

How do you do?	<i>Konnichi wa?</i> To-day as for
Good morning.	<i>O hayō.</i> Honourably early
It is fine weather to-day.	<i>Konnichi wa, yoi tenki de</i> To-day as for, good weather by <i>gozaimasū.</i> is
It is hot to-day.	<i>O atsū gozaimasū.</i> Honourably hot awfully-is
It is cold to-day.	<i>O samū gozaimasū.</i>
(The above weather remarks almost amount to greetings.)	
Good evening.	<i>Komban wa!</i> This evening as for
Good night.	<i>O yasumi nasai.</i> Honourably resting design
Goodbye.	<i>Sayōnara.</i>
Thank you.	<i>Arigatō.</i>
Pray don't mention it.	<i>Dō itashimashite!</i> How having done
That is so (=English "yes").	<i>Sayō de gozaimasū.</i> So by is
„ (less polite).	<i>Sō desū, or Sō da.</i> So is so is

Is that so?	<i>Sō desū ka?</i>
That is not so.	<i>Sō ja nai.</i> So by isn't
Isn't that so?	<i>Sō ja nai ka?</i>
Is that all right? (polite)	<i>Yoroshiū gozaimasū ka?</i> Good is ?
„ (less polite).	<i>Yoroshii ka?</i>
That is all right.	<i>Yoroshiū gozaimasū, or Yoroshii.</i>
Is it this?	<i>Kore desū ka?</i> This is ?
It is this.	<i>Kore desū.</i>
It isn't this.	<i>Kore ja nai.</i> This by isn't
Do you understand?	<i>Wakarimashita ka?</i> Have understood ?
I understand.	<i>Wakarimashita.</i>
I don't understand.	<i>Wakarimasen.</i>
Please speak slowly.	<i>Soro-soro hanashite kudasai.</i> Slowly speaking condescend
Please come here.	<i>Oide nasai.</i> Honourable-exit deign
Come in.	<i>O hairi nasai.</i> Honourably entering deign
Please sit down.	<i>Dōzo o kake nasai.</i> Please honourably to-place deign
Please come again.	<i>Mata irasshai.</i> Again come
Please excuse me.	<i>Gomen nasai.</i> August-excuse deign
Allow me to congratulate you.	<i>O medetō gozaimasū.</i> Honourably congratulatory is
This is plenty.	} <i>Mō takusan.</i>
No, thank you.	
What shall we do?	<i>Dō shimashō?</i> How shall do
What is it?	<i>Nan desū ka?</i> What is ?
What is this?	<i>Kore wa, nan desū ka?</i> This as for, what is ?
Please show me.	<i>Misete kudasai.</i> Showing condescend
Please let me know.	<i>Shirashite kudasai.</i> Informing condescend
Just let me look.	<i>Chotto haiken.</i> Just respectful-glance
Please go and ask.	<i>Kiite kudasai.</i> Asking condescend
You had better go and ask.	<i>Kiite kuru ga ii.</i> Asking to-come (nom.) good
Just go and see.	<i>Chotto mite kite kudasai.</i> Just looking coming condescend

Is that all right?	<i>Sore de yoroshii ka?</i> That by good ?
Don't do that.	<i>Sō shicha ikenai.</i> So as for doing, is no go
That won't do.	<i>Sore ja ikemasen.</i> That by, is no go
Why do you do such things?	<i>Naze sonna koto wo suru ka?</i> Why such things (accus.) do ?
Please take care. Please pay attention.	} <i>Ki wo tsūcete kudasai.</i> Spirit (accus.) fixing condescend
Where is it?	
Who is it?	<i>Doko desū ka?</i> Where is ?
When is it?	<i>Dare desū ka?</i>
Where is it from?	<i>Itsu desū ka?</i>
What o'clock is it?	<i>Doko kara desū ka?</i>
Is this all?	<i>Nan-doki desū ka?</i> What-hour is ?
I don't know.	<i>Kore dake desū ka?</i> This only is ?
He says he doesn't know.	<i>Shirimasen (less polite Shiranai).</i> <i>Shirimasen to imasu.</i> Knows-not that says
Wait a little.	<i>Sukoshi mate.</i> Little wait
Go quickly.	<i>Hayaku! Hayaku!</i> Quickly quickly
That is no good, or That won't do.	<i>Sore wa dame desū.</i> That as for, useless is
Which is yours?	<i>Dotchi ga anata no desū ka?</i> Which (nom.) you of is ?
That is mine.	<i>Kore ga watakuushi no desū.</i> This (nom.) me of is
Who is that?	<i>Ano hito wa, dare desū ka?</i> That person as for, who is ?
What is his name?	<i>Ano hito no na wa, nan to</i> That person of name as for, what that <i>imasu ka?</i> say ?
That is enough.	<i>Mō yoroshii.</i> Already good
Oh, what a bother!	<i>Komatta mon' da ne!</i> Troubled thing is, indeed
Don't make such a row!	<i>Yakamashi!</i> Noisy
Don't bother so!	<i>Urusai! Urusai!</i> Troublesome troublesome
What a horrid smell!	<i>Kūsai! kū sai!</i> Smelly smelly
Please leave off. Don't do that.	} <i>O yoshi nasai.</i> Honourably abstaining deign

It can't be helped.	<i>Shikata ga nai.</i> Doing manner (nom.) isn't
As quickly as possible.	<i>Narutake isoido.</i> As...as possible hurrying
As early as possible.	<i>Narutake hayaku.</i> As...as possible quickly
Is anything the matter?	<i>Dō ka shimashita ka?</i> Somehow has done ?
Which is the best?	<i>Dotchi ga yoroshii?</i> Which (nom.) good
How much for one?	<i>Ittotsu ikura?</i> One how much
How much per ri (2½ miles)?	<i>Ichī-ri ikura?</i> One ri how much
How much per head?	<i>Hitori-mae ikura?</i> One person front, how much
I don't want that.	<i>Are wa irimasen.</i> That as for, enters not
This is the one I want.	<i>Kono hō ga irimasū.</i> This side (nom.) enters
It doesn't matter. I don't care.	} <i>Kamaimasen.</i> Matters not
What a pity!	<i>Oshii koto desū ne!</i> Regrettable fact, is, indeed
I have none at all.	<i>Sūkoshi mo nai.</i> Little even isn't
Has nobody come?	<i>Dare mo konai ka?</i> Anybody comes not ?
Can you?	<i>Dekimasū ka?</i> Forthcomes (it) ?
I can.	<i>Dekimasū.</i> Forthcomes
I can't.	<i>Dekimasen.</i> Forthcomes not
Can you go?	<i>Ikaremasū ka?</i> Can go ?
I can (go).	<i>Ikaremasū.</i> Can go
I cannot (go).	<i>Ikaremasen.</i> Cannot go.
What is the reason?	<i>Dō iu wake desū?</i> What say reason is
You mustn't touch it.	<i>Ijitcha ikenai.</i> As-for-touching is-no-go
Give me one more (another).	<i>Mō hitotsū kudasai.</i> More one condescend
Please go first ( <i>après vous</i> ).	<i>Dōzo o saki ye.</i> Please honourable front to
I should like to borrow it for a minute.	<i>Chotto haishaku.</i> Slightly borrowing

Don't break it.	}	<i>Kowashicha</i> <i>ikenai.</i>
You mustn't break it.		As-for-breaking is-no-go
It is your fault.		<i>Anata ga warui.</i> You (nom.) bad
It is not my fault.		<i>Watakushi ga warui n'ja nai.</i> I (nom.) bad of isn't
I am very glad to see you.		<i>Yoku o ide nasaimashita.</i> Well honourable exit have-deigned
Please give it to me.		<i>Kudasai.</i> condescend
I am going out at about nine o'clock.		<i>Ku-ji goro ni de-kakemasu.</i> Nine-hours about at go-out
What is the matter?		<i>Dō shimashita ka?</i> How has-done ?
Look for it everywhere.		<i>Yoku yoku sagashite.</i> Well well seeking
How long will it take?		<i>(Toi wa) dono kurai kakaerimasu?</i> Time as for, what about costs
How much will it cost?		<i>(Kane wa) dono kurai kakaerimasu?</i> Money as for, what about costs
I want a piece of string.		<i>Ito wo kudasai.</i> String (accus.) condescend
I have not yet decided.		<i>Mada kimemasen.</i> Yet decided not
I only want one.		<i>Hitotsu de yoroshii.</i> One by is good
And then—		<i>Sore kara—</i> That from
It can't be found.		<i>Mi-tsūkaranai.</i> See fix cannot
Call him back.		<i>Yobi-modoshite kudasai.</i> Calling back condescend
Which are yours?		<i>Dochira ga anata no desu?</i> Which (nom.) you of is?
Whose are these?		<i>Dare no desu ka?</i> Who of is ?
He said he'd come to-morrow.		<i>Myōnichi kuru to imashita.</i> To-morrow come that said
Will you guarantee it?		<i>Uke-aimasu ka?</i> Guarantee ?

## II.

## AT AN INN.

Which is the best inn?	<i>Yado wa, nani-ya ga</i> Hotel as for, what-house (nom.)
	<i>yoroshii ka?</i> good ?
Have you any rooms?	<i>Zashiki wa, arimasu ka?</i> Room as for, is ?
Have you any beer?	<i>Bitru wa, arimasu ka?</i>

This room will do.	<i>Kono zashiki de yoroshii.</i> This room by, good
Can you give us European food?	<i>Yō-shoku ga dekimasu ka?</i> Sea-food (nom.) forthcomes ?
I suppose you haven't bedsteads, have you?	<i>Nedai wa, arimasu mai, ne?</i> Bedstead as for, probably is not, eh?
I don't want a bedstead.	<i>Nedai wa, irimasen.</i> Bedstead as for, enters not
Are there any mosquitoes here?	<i>Kono hen wa, ka</i> This neighbourhood as for, mosquito <i>ga imasu ka?</i> (nom.) dwells ?
It is dreadfully hot.	<i>Atsukute, shi-yō ga nai.</i> Hot being, way of doing (nom.) isn't
Please open the paper slides.	<i>Shōji wo akete kudasai.</i> Paper slides (accus.) opening condescend
Please shut the window.	<i>Mado wo shimete kudasai.</i> Window (accus.) shutting condescend
Bring some hot water.	<i>O yu wo motte</i> Honourable hot water (accus.) bearing <i>koi.</i> come
Bring some cold water.	<i>Mizu motte koi.</i> Cold water bearing come
Where is the W. C.?	<i>Benjo wa, dochira desu?</i> W. C. as for, where is?
Please show me the way.	<i>Chotto annai shite kudasai.</i> Just guide doing condescend
Please bring a candle.	<i>Rōsoku wo motte kite</i> Candle (accus.) carrying coming <i>kudasai.</i> condescend
Is the bath ready?	<i>Furo ga dekimashita ka?</i> Bath (nom.) has forthcome ?
It is not ready yet.	<i>Mada dekimasen.</i> Still forthcomes not
Isn't it ready yet?	<i>Mada dekimasen ka?</i>
When will it be ready?	<i>Itsu dekimasu ka?</i> When forthcomes ?
As soon as it is ready.	<i>Deki shidai.</i> Forthcomes according
Please let me know when it is ready.	<i>Dekimashitara, shirashite</i> When shall have forthcome, informing <i>kudasai.</i> condescend
All right, Sir.	<i>Kashikomarimashita.</i> (said only to Have been reverential superiors).
Please buy me five 10 sen postage-stamps.	<i>Jis-sen no yūbin-gitte go-mai</i> Ten sen of postage-stamp five pieces <i>katte kite kudasai.</i> buying coming condescend



And then please take these things away.	<i>Sore kara, kore wo sagete</i> That from, this (accus.) lowering <i>kudasai.</i> condescend
Have the things come from the wash?	<i>Sentaku-mono ga delcita Ica?</i> Wash-things (nom.) have forthcome ?
I am thirsty.	<i>Nodo ga kawakimashita.</i> Throat (nom.) has dried
Give me a glass of water.	<i>Mizu wo ippai.</i> Water (accus.) one-full
Please give me some more.	<i>Motto kudasai.</i> More condescend
I am hungry.	<i>O naka ga</i> Honourable inside (nom.) <i>sūkimashita.</i> has become empty
I want something to eat.	<i>Nani Ica tabetai.</i> Something want to eat
Please get it ready quickly.	<i>O shūtsaku wo hayaku</i> Honourable preparations (accus.) quickly <i>dōka.</i> please
Anything will do.	<i>Nan de mo yoroshii.</i> What by even good
Do you want any more.	<i>Motto agarimasu ka?</i> More take ?
No, thanks.	<i>Mō takūsan.</i> Already plenty
And then please lay down the bedding.	<i>Sore kara, toko shiite kudasai.</i> That from, bed spreading condescend
Please let me have more quilts.	<i>Futon wo motto shiite</i> Quilt (accus.) more spreading <i>kudasai.</i> condescend
There is a hole in the mosquito-net.	<i>Kaya ni, ana ga arimasu.</i> Mosquito-net in, hole (nom.) is
I want to get shaved. Is there a barber here?	<i>Ike wo sotte moraitai</i> Beard (accus.) shaving want to receive <i>ga, Ioko ni tokoya ga</i> whereas, here in barber (nom.) <i>arimasu ka?</i> is ?
There is.	<i>Gozaimasu (more polite than Arimasu).</i>
Then send for him.	<i>Sonnara yonde Ioi.</i> If so, calling come
I feel unwell.	<i>Kagen ga warui.</i> State (nom.) bad
Is there a doctor here?	<i>Koko ni Isha ga arimasu ka?</i> Here in doctor (nom.) is ?

Please call my "boy."	<i>Watakūshi</i> no boy wo yonde I of boy (accus.) calling <i>kudasai.</i> condescend
Please hurry him up.	<i>Saisoku</i> shite <i>kudasai.</i> Urgency doing condescend
Please lend a hand here.	<i>Te</i> wo <i>kashite kudasai.</i> Hand (accus.) lending condescend
Please post these (letters).	<i>Kono</i> yūbin wo <i>dashite</i> This post (accus.) putting forth <i>kudasai.</i> condescend
Please light the lights.	<i>Acari</i> wo <i>tsukete kudasai.</i> Light (accus) fixing condescend
I start at 7 o'clock to-morrow morning.	<i>Myō-asa</i> shichi-ji ni To-morrow morning seven-hours at <i>shuttatsu shimasū.</i> departure do
As I am starting early to-morrow, please wake me early.	<i>Myō-asa</i> hayaku tatsu kara, To-morrow morning early start because, <i>hayaku okoshite kudasai.</i> early rousing condescend
I want to be called at half past 5.	<i>Go-ji-han</i> ni <i>okoshite morai-</i> Five-hours-half, at rousing want-to- <i>tai.</i> obtain
I am going by the first train in the morning.	<i>Ichi-ban-gisha</i> de <i>ikimasū.</i> One-number-train by go
At what o'clock does the first train start?	<i>Ichi-ban-gisha</i> wa <i>nanji desū?</i> One-number-train as for, what-hour is
Please engage two coolies.	<i>Ninsoku</i> futari <i>tanonde</i> Coolie two people requesting <i>kudasai.</i> condescend
Please bring the bill.	<i>Dōka</i> <i>kanjō-gaki</i> wo ( <i>motte</i> ) Please bill-writing (accus.) carrying <i>icite kudasai.</i> coming condescend
Please to accept this small sum as tea-money.	<i>Kore</i> wa, <i>sūkoshi</i> <i>desū ga,</i> — This as for, little is although,— o <i>chadai</i> <i>desū.</i> honourable tea-price is
Many thanks for the trouble you have taken.	<i>Ōki-ni</i> o <i>sewa</i> ni Greatly honourable help to <i>narimashita.</i> have become
Is the luggage ready?	<i>Nimotsu</i> no <i>shitaku</i> wa, <i>yoroshii</i> Luggage of preparation as for, good <i>ka?</i> ?
Is nothing forgotten?	<i>Wasure-mono</i> wa <i>nai ka?</i> Forgotten things as for, aren't ?

Please order the jinrikisha.

*Kuruma* *no* *shūaku* *wo*, *shūte*  
Jinrikisha of preparation (accus.) doing  
*kudasai*.  
condescend

We will start as soon as every-  
thing is ready.

*Shūaku* *shidai*, *de-ikemashō*.  
preparation according will go forth

It is time to start.

*Jikan* *ni* *narimashita*.  
Hour to has become

We must not be late.

*Osoku* *naru* *to* *ikenai*.  
Late become if, is no go

It is so nasty I can't eat it.

*Mazūkute* *taberaremasen*.  
Being-nasty cannot-eat

There are none anywhere.  
It is not to be found anywhere.

*Doko* *ni* *mo*, *arimasen*.  
Where in even is-not

It is so hot I can't get into it.

*Atsūkute* *hairemasen*.  
Being-hot cannot-enter

It is not hot enough.

*Nurūkute* *ikenai*.  
Being-tepid is no go

I want a jinrikisha.

*Kuruma* *ga* *irimasu*.  
Jinrikisha (nom.) is-necessary

I am not going to buy anything.

*Nani-mo* *kaimasen*.  
Anything buy-not

Where have you been?  
(in scolding a servant for absence)

*Omae* *wa*, *doko* *ye* *itte* *ita?*  
You as-for, where to going have been

What is this called in Japanese?

*Nihon-go* *de*, *kore* *wa* *nan*  
Japan-language in, this as-for, what  
*to* *imasu?*  
that say

It is very inconvenient.

*Yohodo* *futsugō* *desu*.  
Plenty inconvenient is

According to circumstances.

*Tsugō* *shidai*.  
Convenience according

If it suits your convenience.

*Go* *tsugō* *ga* *yokereba*.  
Angust convenience (nom.) if-is-good

I think that would be the most  
convenient.

*Sono* *hō* *ga*, *tsugō* *ga*  
That side as-for, convenience (nom.)

*yō* *gozaimashō*.  
good will-probably-be

That is a different thing.  
It is a mistake.

*Chigaimasu*.  
(It) differs

Please dry this.

*Kore* *wo* *hoshite* *kudasai*.  
This (accus.) drying condescend

Please clean the room.

*Suji* *shite* *kudasai*.  
Gleasant doing condescend

Will you change this five yen  
note?

*Kono* *go-yen* *satsu* *tori-kaete*  
This five-yen bill changing

*kuremasu* *ka?*  
give ?

Please sew this.

*Kore* *wo* *mitte* *kudasai*.  
This (accus.) sewing condescend

I will go and see it.

*Mite* *kimashō*.  
Looking will-come

Please cool the beer.

*Beer wo hiyashite kudasai.*  
Beer (accus.) cooling condescend

That is not enough.

*Sore de tarimassen.*  
That by suffices-not

We will engage the whole (car, boat, etc.).

*Kai-kiri ni itashimashō.*  
Buy-completing to will-do

I will go if it is fine.

*Tenki nara, icimashō.*  
Fine-weather if-is will-go

I will take my bath first and my food afterwards.

*Furo wa saki, shokujō wa ato ni shimashō.*  
Bath as-for before, food as-for after to will-do

I want to get my hair cut.

*Kami wo hasande moraitai.*  
Hair (accus.) cutting want to get

Don't cut it too short.

*Amari mijikaku kitcha icenai.*  
Too short as-for-cutting is-no-go

It is very uncomfortable.

*Yohodo fujiyū desū.*  
Very uncomfortable is

What are you looking for?

*Nani wo sagashite iru?*  
What (accus.) seeking are

It is only a little way.

*Jiki soko desū.*  
Soon there is

It is dreadfully draughty.

*Kaze ga haitte, komaru.*  
Wind (nom.) entering am troubled

The fire has gone out; please bring some more charcoal.

*Hi ga kieta kara, motto sumi wo motte kite kure.*  
Fire (nom.) vanished because, more charcoal (accus.) carrying coming  
o kure.  
honourably give

Please put out the light.

*Akari wo keshite o kure.*  
Light (accus.) extinguishing honourably give

You must not put out the light.

*Akari wo keshicha ikemasen.*  
Light (accus.) extinguishing is no go

Did any one call while I was out?

*Rusu ni, dare ka kimasen ka?*  
Absence in somebody comes not ?

Put them separately.

*Betsu-betsu ni shite kudasai.*  
Separate separate in doing condescend

### III.

#### SHOPPING.

I think I'll go out shopping.

*Kaimono ni de-kaicemashō.*  
Purchases to will probably go out

How much is it?

*Ikura desū?*  
How much is

That is too dear.

*Sore wa takai.*  
That as for, dear

You must go down a little in price.	<i>Sūkoshi o make nasai.</i> Little honourably cheapening deign
Haven't you any a little cheaper?	<i>Mō chitto yasui no ga</i> Still slightly cheap ones (nom.)
	<i>nai ka?</i> aren't ?
How much does it all come to?	<i>Mina de, ikura ni narimasu ka?</i> All by how much to becomes ?
Have you change for a yen?	<i>Ichī-yen no tsuri wa, arimasu</i> One-yen of change as for is
	<i>ka?</i> ?
Please send them to the hotel.	<i>Yado ye todokete kudasai.</i> Hotel to forwarding condescend
Haven't you got something new?	<i>Nani ka atarashii mono arimasen</i> Something new thing isn't
	<i>ka?</i> ?
This is the better of the two.	} <i>Kono hō ga ii.</i> This side (nom.) good
This is the one I want.	
What is this used for?	<i>Kore wa, nani ni tsūkainasu</i> This as for what to employ
	<i>ka?</i> ?
What is this made of?	<i>Kore wa, nani de dekite imasu</i> This as for what by forthcoming is
	<i>ka?</i> ?
I don't like it.	<i>Ki ni irimasen.</i> Spirit to enters-not
Is there a cake-shop here?	<i>Koko ni kashiyā arimasu ka?</i> Here in cake-shop is ?
How much for one?	<i>Hitosu ikura?</i> One how-much
I'll take all these; please wrap them up in paper.	<i>Kore dake kaimasu kara, kami</i> This amount buy because, paper
	<i>ni tsutsunde kudasai.</i> in wrapping condescend
Wrap them up separately.	<i>Betsu betsu ni tsutsunde</i> Separate separate in wrapping
	<i>kudasai.</i> condescend
Are they all the same price?	<i>Mina dō-ne desu ka?</i> All same-price is ?

## IV.

## ON THE ROAD.

Which is the way to Kiga?	<i>Kiga ye iku michi wa, dochira</i> Kiga to goes road as for, which
	<i>de gozaimasu?</i> by is

Please tell me the way.

*Michi wo oshiete kudasai.*  
Road (accus.) teaching condescend

Go straight on.

*Massugu ni oide nasai.*  
Straight in honourable exit deign

Where is the telegraph office?

*Denshin-kyoku wa, dochira*  
Telegraph office as for, where  
*desū ka?*  
is ?

Where is the ticket-office?

*Kippu wo uru tokoro wa*  
Ticket (accus.) sell place as for  
*doko desū ka?*  
where is ?

(Give me) one 1st class ticket to Nikkō.

*Nikkō made, ittō ichi-*  
Nikkō till, first class one  
*mai.*  
piece

(Please book) this luggage for Nikkō.

*Kore dake no nimotsu wo*  
This only of luggage (accus.)  
*Nikkō made.*  
Nikkō till

How many hours does it take to get to Nagoya.

*Nagoya made, nan-ji-kan*  
Nagoya till, what-hour-space  
*kakarimasū?*  
lasts?

mean to spend the night at Nagoya.

*Nagoya de, ippaku*  
Nagoya at one-night's lodging  
*suru tsumori desū.*  
do intention is

When does the train for Nikkō start?

*Nikkō-yuki no kisha wa,*  
Nikkō going of train as for,  
*nan-doki ni demasū ka?*  
what hour at issues ?

Where do we change trains?

*Doko de nori-kaemasū ka?*  
Where at ride-change ?

I will rest a little.

*Sukoshi yasumimashō.*  
Little will rest

What is the name of that mountain?

*Ano yama wa, nan to*  
That mountain as for, what that  
*iimasū ka?*  
say ?

What is this place called?

*Koko wa, nan to iu*  
Here as for, what that say  
*tokoro desū ka?*  
place is ?

Is this a Buddhist or a Shintō temple?

*Kore wa, tera desū ka?*  
This as for, Buddh. temple is ?  
*yashiro desū ka?*  
Shintō temple is ?

How far is it from here to the  
next town?

*Koko kara, saki no shūku*  
Here from, front of post-town

*made, ri-sū wa dono*  
till mile-number as for, what

*kurai desū?*  
about is

I will lie down a bit, as I feel  
seasick.

*Fune ni yoimashita kara,*  
Ship in have-got-tipsy because,

*chotto nemashō.*  
little will-lie

Will you come with me?

*Issho ni o ide nasai.*  
Together honourable exit deign

Let us go together.

*Issho ni ikimashō ja nai ka?*  
Together will-go — isn't it ?

Let us rest a little.

*Chitto yasumimashō ja nai ka?*  
Little will-rest — isn't it ?

I want to see the dancing.

*Odori wo mi-tai.*  
Dance (accus.) want-to-see

I don't want to see it.

*Mitaku nai.*  
Want-to-see not

Is it much further?

*Mada takusan arimasu ka?*  
Still much is ?

When will you come?

*Itsu o ide ni narimasu ka?*  
When honourable exit to become ?

When will he come?

*Itsu kimasu ka?*  
When comes ?

I have left it behind.

*Oite kimashita or Wasurete*  
Leaving have-come Forgetting  
*kimashita.*  
have-come

What is there to see here?

*Koko de miru mono wa,*  
Here at see things as for  
*nan desu ka?*  
what are ?

Do you think we shall be in time?

*Ma ni aimashō ka?*  
Time to shall meet ?

Are you ready?

*Mō yoroshii ka?*  
Already all right ?

There is plenty of time.

*Ma ni aimasu.*  
Time to meets

There isn't enough time.

*Ma ni aimasen.*  
Time to meets-not

I am busy now; come later.

*Ima isogashii kara, nochi-hodo*  
Now busy because, afterwards  
*irasshai.*  
deign-to-come

What is the fare?

*Chinsein wa, ikura?*  
Fare as for, how much

Give them 10 sen each as a tip.

*Mei-mei ni sakate wo jis-sen*  
Each to, tip (accus.) ten sen  
*yatte kudasai.*  
giving condescend

It is too wet.	<i>Kono ame de shiyō ga nai.</i> This rain by way-to-do (nom.) isn't
Isn't there a short cut?	<i>Ohika-mishi arimasen ka?</i> Near-road isn't ?
I would rather walk.	<i>Arukimashō.</i>
Is it far?	<i>Empō desū ka?</i> Far is ?
I have a headache.	<i>Zutsū shimasū.</i> Headache does
I have a toothache.	<i>Ha ga itai.</i> Tooth (nom.) painful
Where can we stop for lunch?	<i>Hiru wa, doko de tabemashō ka?</i> Noon as for, where at shall eat ?
I shall go whether it rains or not.	<i>Futte mo tette mo ikimasū.</i> Raining even, shining even, I go
Put me down (said to a jinriki-man).	<i>Orose!</i> Let down
I should like to enquire.	<i>Chotto ukagaimasū.</i> Little (I) enquire
Which is the best inn at Minobu?	<i>Minobu wa, yado wa, dochira</i> Minobu as for inn as for where <i>ga yoroshiū gozaimasū?</i> (nom.) good is?
Isn't there any inn in this village?	<i>Kono mura wa, yadoya wa</i> This village as for inn as for <i>arimasen ka?</i> isn't ?

## 19.—THE SHINTŌ RELIGION; RYŌBU AND PURE SHINTŌ.

The Japanese have two religions, Shintō, and Buddhism,—the former indigenous, the latter imported from India via China and Korea; but it must not be supposed that the nation is therefore divided into two distinct sections, each professing to observe one of these exclusively. On the contrary, the two are so thoroughly interfused in practice, that the number of pure Shintoists and pure Buddhists must be extremely small. The only exception is afforded by the province of Satsuma, from which the Buddhist priesthood has been excluded ever since some of their number betrayed the local chieftain into the hands of Hideyoshi. Every Japanese from his birth is placed by his parents under the protection of some Shintō deity, whose foster-child he becomes, while the funeral rites are generally conducted according to the ceremonial of the Buddhist sect to which his family belongs. It is only in recent years that burial according to the ancient ritual of the Shintoists has been revived, after almost total disuse during some twelve centuries. This apparently anomalous condition of things is to be explained by the fact that the Shintō religion demands little more of its adherents than a visit to the local temple on the occasion of the annual festival, and does not profess to teach any theory of the destiny of man, or of moral duty, thus leaving the greater part of the field free to the priests of Buddha, with their apparatus of theological dogma, aided by splendid rites and gorgeous decorations. Tolerant in principle, Buddhism admitted the deities of the indigenous belief into its



pantheon, as it had previously received Hindu deities and other mythological beings. In most cases it was assumed that the native Shintō gods (*Kami*) were merely avatars of some Buddhist deity (*Hotoke*); and thus it was possible for those who became converts to the foreign doctrine to continue to believe in and offer up prayers to their ancient gods as before.

Shintō is a compound of nature-worship and ancestor-worship. It has gods and goddesses of the wind, the ocean, fire, food, and pestilence, of mountains and rivers, of certain special mountains, certain rivers, certain trees, certain temples,—eight hundred myriads of deities in all. Chief among these is Ama-terasu, the radiant Goddess of the Sun, born from the left eye of Izanagi, the Creator of Japan, while from his right eye was produced the God of the Moon, and from his nose the violent God Susa-no-o, who subjected his sister to various indignities and was chastised accordingly. The Sun-Goddess was the ancestress of the line of heaven-descended Mikados, who have reigned in unbroken succession from the beginning of the world, and are themselves gods upon earth. Hence the Sun-Goddess is honoured above all the rest, her shrine at Ise being the Mecca of Japan. Other shrines hold other gods, the deified ghosts of princes and heroes of old, some commanding a wide popularity, others known only to narrow local fame, most of them tended by hereditary families of priests believed to be lineal descendants either of the god himself or of his chief servant. From time to time new names are added to the pantheon. The late reign witnessed several instances of such apotheosis. Not a few deities have been traced back to a phallic origin. Even down to five-and-twenty years ago, shrines adorned with emblems of that cult were scattered about the country, and processions and other ceremonies were performed in their honour; but this naturalistic worship has now vanished under the influence of modern European ideas.

Shintō has scarcely any regular services in which the people take part, and its priests (*kannushi*) are not distinguishable by their appearance from ordinary laymen. Only when engaged in presenting the morning and evening offerings do they wear a peculiar dress, which consists of a long loose gown with wide sleeves, fastened at the waist with a girdle, and sometimes a black cap bound round the head with a broad white fillet. The priests are not bound by any vows of celibacy, and retain the option of adopting another career. At some temples young girls perform pantomimic dances which are known as *langura*, and assist in the presentation of the daily offerings. They likewise are under no vows, and marry as a matter of course. The services consist in the presentation of small trays of rice, fish, fruits, vegetables, rice-beer, and the flesh of birds and animals, and in the recital of certain formal addresses (*norito*), partly laudatory and partly in the nature of petitions. The style of composition employed is that of a very remote period, and would not be understood by the common people, even if the latter were in the habit of taking any part in the ritual. With moral teaching, Shintō does not profess to concern itself. "Follow your natural impulses, and obey the Mikado's decrees:"—such is the sum of its theory of human duty. Preaching forms no part of its institutions, nor are the rewards and punishments of a future life used as incentives to right conduct. The continued existence of the dead is believed in; but whether it is a condition of joy or pain, is nowhere declared.

*Shin-tō* is a Chinese word meaning "the Way of the Gods," and was first adopted after the introduction of Buddhism, to distinguish the native beliefs and practices from those of the Indian religion. Shintō has several





sects,—the Honkyoku, the Kurozumi Kyō, etc.; but these divisions do not obtrude themselves on public notice. Practically the cult may be regarded as one and homogeneous.

The architecture of Shintō temples is extremely simple, and the material used is plain white wood with a thatch of chamæcyparis bark. The annexed plan of the Great Temple of Izumo (*Izumo no Ōyashiro*), taken from a drawing sold to pilgrims, and printed on Japanese paper, will serve to exemplify this style of architecture. Few Shintō temples, however, are quite so elaborate as this, the second holiest in the Empire. We find then:—

1. The Main Shrine (*honsha* or *honden*), which is divided into two chambers. The rear chamber contains the emblem of the god (*mi-tama-shiro*),—a mirror, a sword, a curious stone, or some other object,—and is always kept closed, while in the ante-chamber stands a wand from which depend strips of white paper (*gohei*) intended as substitutes for the cloth offerings of ancient times. The mirror which is seen in front of not a few temples was borrowed from the Shingon sect of Buddhists, and has nothing to do with the Shintō Sun-Goddess, as is often supposed.

2. An Oratory (*haiden*) in front of the main building, with which it is sometimes, but not in the case of the Izumo temple, connected by

3. A Corridor or Gallery (*ai-no-ma*). A gong often hangs over the entrance of the Oratory, for the worshipper to attract the attention of the god, and beneath stands a large box to receive contributions.

4. A Cistern (*mi-tarashi*), at which to wash the hands before prayer.

5. A low Wall, or rather Fence (*tama-gaki*, lit. jewel hedge), enclosing the chief temple buildings.

6. A second Enclosing Fence, often made of boards, and therefore termed *ita-gaki*.

7. A peculiar Gateway (*torii*) at the entrance to the grounds. Sometimes there are several of these gateways. Their origin and signification are alike unknown. The presence of the *torii* is the easiest sign whereby to distinguish a Shintō from a Buddhist temple.

8. A Temple Office (*shamusho*), where the business of the temple is transacted, and where some of the priests often reside.

9. Secondary Shrines (*sessha* or *massha*) scattered about the grounds, and dedicated, not to the deity worshipped at the main shrine, but to other members of the crowded pantheon.

10. A Library (*bunco*). This item is generally absent.

11. A Treasure-house (*hōzō*).

12. One or more Places for Offerings (*shinsenjō*).

13. A Gallery (*kwairō*).

14. A Dancing-stage (*bungaku-dai*). A more usual form of this is the *kagura-dō*, or stage for the performance of the *kagura* dance.

15. A Stable in which is kept the Sacred Horse (*jinnme*), usually an albino.

16. An Assembly Hall. This is generally missing.

17. Gates.

Frequently there is some object of minor sanctity, such as a holy well or stone, a tree of odd shape or unusual size, the image of the bull on which the god Tenjin rode, etc.

The curiously projecting ends of the rafters on the roof of the *honsha* are termed *chigi*. The cigar-shaped logs are termed *katsuogi*. Both these ornaments are derived from the architecture of the primitive Japanese hut, the *katsuogi* having anciently served to keep in place the two trunks forming the ridge of the roof. The temple grounds are usually surrounded

by a grove of trees, the most common among which is the cryptomeria, a useful timber tree. These plantations were originally intended to supply materials for the repair or re-erection of the buildings; but in many cases their great antiquity causes a sacred character to be attributed to the oldest trees, which are surrounded by a fillet of straw rope, as if to show that they are tenanted by a divine spirit.

The two figures with bows and arrows, seated in niches right and left of the gate to keep guard over the approach to the temple, are called *Zuijin*, or "Attendants," more popularly *Ya-daijin*, or "Ministers with Arrows." The stone figures of dogs,—or lions, as some suppose them to be,—which are often found in temple grounds, are called *Ama-inu* and *Koma-inu*, lit. "the Heavenly Dog" and "the Korean Dog." They are credited with the power of driving off demons.

Often a large straw-rope, peculiarly twisted (*shime-nawa*) is to be seen before the entrance to a Shintō shrine, and sometimes in other places. This, too, is credited with power to avert evil, more especially small-pox, cholera, and other infectious diseases.

Since the China war of 1894-5, and especially since the Russian war of 1904-5, big guns and other trophies of war have been distributed to all the important Shintō shrines with the object of identifying religion with patriotism.

For the *go-hei*, or paper omblems, see Glossary at the end of this Introduction.

The distinction between what are termed respectively Ryōbu and Pure Shintō arose from the fact that the doctrines of metempsychosis and universal perfectibility taught by Buddhism naturally made it tolerant of other creeds, and willing to afford hospitality to their gods in its own pantheon. Hence the early Buddhist teachers of the Japanese nation were led to regard the aboriginal Shintō gods and goddesses as incarnations or avatars—the Japanese term is *gongen*, signifying literally "temporary manifestations"—of some of the many myriads of Buddhas. Thus with an added tincture of Chinese philosophy, was formed a mixed system, known as *Ryōbu Shintō* or *Shinbutsu Kōmō*, which lasted throughout the Middle Ages. For a thousand years the service of most of the Shintō temples, except Ise and Izumo, was performed by Buddhist priests, and the temple architecture was deeply affected by Buddhist (that is, Indian) principles,—witness the elaborate carvings, the form of the two-storied *Sammon*, or outer gate, and even the pagoda itself, which, though essentially Buddhistic, was found in the most popular Shintō shrines. In several cases, for instance, Kōmima and Hachiman, the so-called Shintō deities worshipped were probably unknown in pre-Buddhist ages, and owed their origin to priestly ingenuity. This curious state of things began to totter more than a century ago, under the attacks of a school of enthusiastically patriotic literati who revived the ancient traditions of "pure Shintō." When the revolution of 1868 occurred, and restored the Mikado's authority, these old traditions, amongst which the divine right of the sovereign was one of the most important, became paramount. It was for a time hoped that Buddhism might be suppressed, and Shintō established as the sole national religion; but the extreme party was in the end not allowed to have its way. The reform was limited to the complete separation of the two religions, and the Buddhist priests were expelled from the Shintō temples, which they had so long "contaminated" by their sway. All buildings, such as pagodas, belfries, and richly decorated shrines, that did not properly belong to the Shintō establishment were removed, many precious structures being thus destroyed by "purifying"

zeal. In consequence of all this, the modern visitor to Japan loses much that delighted the eyes of those who came fifty years ago. To quote but a single example, the temple of Hachiman at Kamakura has been despoiled of its chief beauty. On the other hand, he has better opportunities for familiarising himself with the style of "pure Shintō," which, if severely simple, is at least unique, being one of the few things Japanese not borrowed from China.

Those desiring fuller information on Japan's native religion will find it in Mr. W. G. Aston's classic work, entitled *Shintō: the Way of the Gods*.

## 20.—JAPANESE BUDDHISM.

Buddhism, in its Chinese form, first entered Japan via Korea in the 6th century of the Christian era, the first Japanese pagoda having been erected about A. D. 584 by one Soga-no-Iname. The Constantine of Japanese Buddhism was Shōtoku Taishi, prince regent under the Empress Suiko (A.D. 593–621), to whose time the foundation of many of the most celebrated temples is traced. Thenceforward, though Shintō was never entirely suppressed, Buddhism became for centuries the popular national religion, appealing as it did to the deepest instincts of the human heart, both by its doctrine and by its ritual, in a way which Shintō could never emulate. Buddhism was adopted by the very Mikados, descendants of the Shintō Goddess of the sun. During the 6th, 7th, and 8th centuries Korean and Chinese monks and nuns visited Japan for purposes of proselytism, much as Christian missionaries visit it to-day. From the 8th century onwards, it became more usual for the Japanese monks to go to China, in order to study the doctrines of the best-accredited teachers at the fountain-head. From these historical circumstances results the general adhesion of the Japanese Buddhists to the Chinese, Northern, or "Greater Vehicle" school of that religion (Sanskrit, *Mahāyāna*; Jap. *Daijō*), in whose teachings the simple morality of Southern Buddhism, as practised in Ceylon and Siam, is overlaid with many mystical and ceremonial observances. It must not be supposed, however, that all Japanese Buddhists agree among themselves. Buddhism was already over a thousand years old when introduced into this archipelago, and Chinese Buddhism, in particular, was split into numerous sects and sub-sects, whose quarrels took new root on Japanese soil. Some of the Chinese sects of that early day still survive; such are the *Tendai* and the *Shingon*. Others, notably the *Nichiren* and *Shin* sects, are later Japanese developments. The following are the chief denominations existing at the present day, classed in the order of their numerical importance:—

Zen, divided into { *Rinzai* (10 sub-sects).  
                              *Shōtō*.  
                              *Obaku*.

*Shin* or *Monto* (10 sub-sects).

*Shingon* (2 sub-sects).

*Jōdo* (2 sub-sects).

*Nichiren* or *Hokke* (8 sub-sects).

*Tendai* (3 sub-sects).

The points in dispute between the sects are highly metaphysical and technical,—so much so that Sir Ernest Satow, speaking of the *Shingon* sect, asserts that its "whole doctrine is extremely difficult to comprehend, and more difficult to put into intelligible language." Of another sect he

tells us that its "highest truths are considered to be incomprehensible, except to those who have attained to Buddhahip."\*

Under these circumstances, the general reader will perhaps do best simply to fix in his mind the following few cardinal facts:—that Buddhism arose in India, some say in the 7th, others in the 11th, century before Christ; that its founder was the Buddha Shaka Muni, a prince of the blood royal, who, disenchanted first of worldly pleasures and then of the austerities which he practised for long years in the Himalayan wilderness under the guidance of the most self-denying anchorites of his time, at length felt dawn on his mind the truth that all happiness and salvation come from within,—come from the recognition of the impermanence of all phenomena, from the extinction of desire which is at the root of life, life itself being at the root of all sorrow and imperfection. Asceticism still reigned supreme; but it was asceticism rather of the mind than of outward observances, and its ultimate object was absorption into Nirvana, which some interpret to mean annihilation, while others describe it as a state in which the thinking substance, after numerous transmigrations and progressive sanctification, attains to perfect beatitude in serene tranquility. Neither in China nor in Japan has practical Buddhism been able to maintain itself at these philosophic heights; but by the aid of *hōben*, or pious devices, the priesthood has played into the hands of popular superstition. Here as elsewhere there have been evolved charms, amulets, pilgrimages, and gorgeous temple services, in which people worship not only the Buddha who was himself an agnostic, but his disciples and even such abstractions as Amida, (p. 43) which are mistaken for actual divine personages.

Annexed is the plan of the temple of Hommonji at Ikegami near Tōkyō, which may be regarded as typical of Japanese Buddhist architecture. The roofing of these temples is generally of tiles, forming a contrast to the primitive thatch of Shintō places of worship. The chief features are as follows:

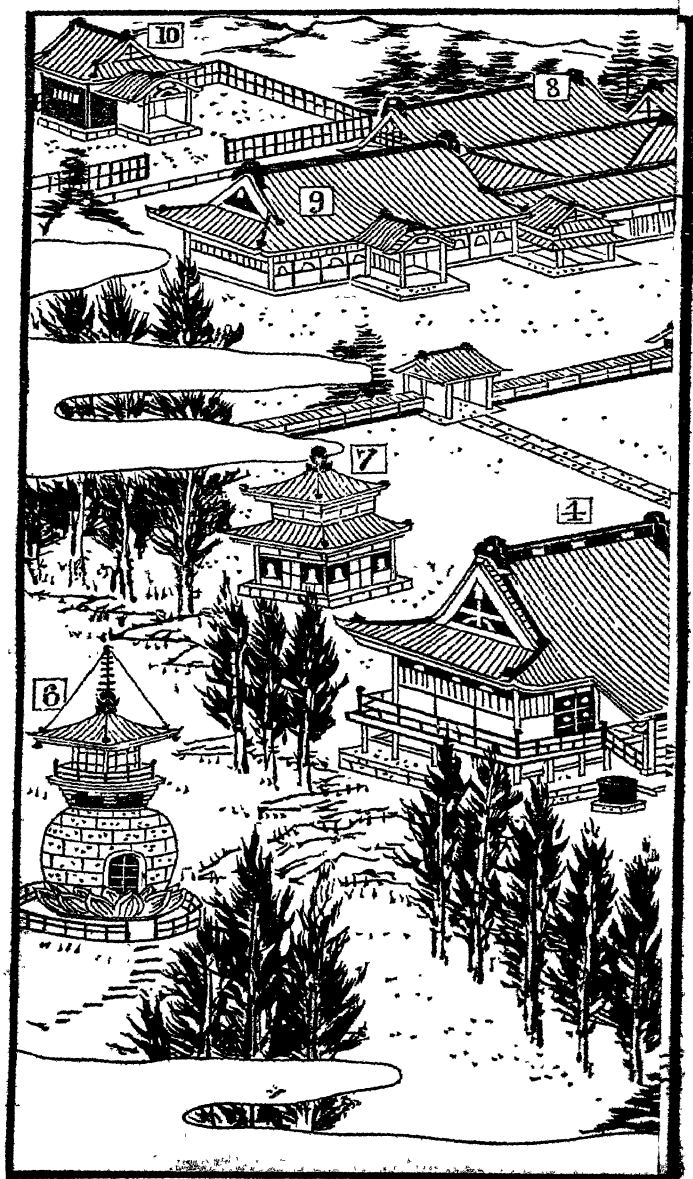
1. The *Sammon*, or two-storied Gate, at the entrance to the temple enclosure.
2. The *Ema-dō*, or Ex-voto Hall, also called *Gaku-dō*.

\* The following may serve as a specimen of the difficulties to be encountered in this study:—"The doctrine of the sects is compared to a piece of cloth, in which the teaching of Shaka is the warp, and the interpretation or private judgment of the individual, corrected by the opinion of other monks, is the woof. It is held that there is a kind of intuition or perception of truth, called *Shin-gyō*, suggested by the words of scripture, but transcending them in certainty. This is said to be in harmony with the thought of Shaka. The entirety of doctrine, however, results in one central truth, namely that Nirvana is the final result of existence, a state in which the thinking substance, while remaining individual, is unaffected by anything external, and is consequently devoid of feeling, thought, or passion. To this the name of *Mu-i* (Asamskrīta) is given, signifying absolute, unconditioned existence. When this is spoken of as annihilation, it is the annihilation of conditions, not of the substance, that is meant. Pushed to its logical result, this would appear to the ignorant (i.e. the unregenerate) to amount to the same thing as non-existence; but here we are encountered by one of those mysteries which lie at the foundation of all religious belief, and which must be accepted without questioning, if there is to be any spiritual religion at all. A follower of Herbert Spencer would probably object that this is an 'illegitimate symbolical conception.'

"Ignorant and obtuse minds are to be taught by *hōben*, that is, by the presentation of truth under a form suited to their capacity. For superior intellects Shaka, quitting the symbolical teaching appropriate to the vernacular understanding, revealed the truth in itself. Whoever can apprehend the Ten Abstract Truths in their proper order may, after four successive births, attain to perfect Buddhahip, while the inferior intelligence can only arrive at the condition after 100 *Kalpas*, or periods of time transcending calculation."—(SARŌW.)







3. The *Shōrō*, or Belfry.
4. The *Hondō*, or Main Temple. (Here called *Shaka-dō*, because devoted to Shaka).
5. The *Shoshi-dō*, or Founder's Hall, dedicated to Nichiren, the founder of the sect to which this temple belongs.
6. The *Tahō-tō*, or Pagoda-shaped Reliquary, containing portions of Nichiren's body, hence also called *Kotsu-dō*, or Hall of the Bones.
7. The *Rinzō*, or Revolving Library, holding a complete copy of the extremely voluminous Buddhist Scriptures.
8. The *Hōjō*, also called *Sho-in* or *Zashiki*, the Priests' Apartments.
9. The *Kyaku-den*, or Reception Rooms.
10. The *Hōzō*, or Treasure-house.
11. The *Dai-dokoro*, or Kitchen.
12. The *Chōzu-bachi*, or Cistern for washing the hands before worship.
13. The Drum-tower (*Korō*).
14. The Pagoda (*Go-jū no tō*).
15. Stone Lantern (*Ishi-dōrō*), presented as offerings.

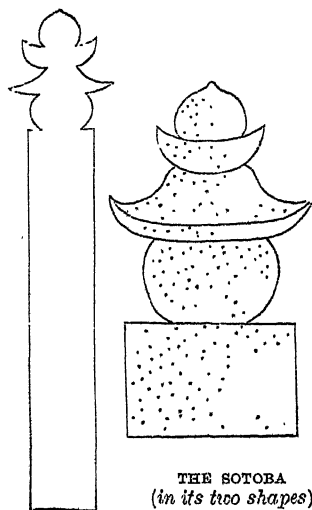
All temples do not possess a Founder's Hall, and very few possess a *Tahō-tō* or a *Rinzō*. In the temples of the Monto or Hongwanji sect, which almost always comprise two principal edifices, the larger of the two unites in itself the functions of Main Temple and Founder's Hall, while the lesser, with which it is connected by a covered gallery, is sometimes specially dedicated to Amida, the deity chiefly worshipped by this sect, and is sometimes used for preaching sermons in, whence the name of *Niki-dō*, or Refectory, alluding to the idea that sermons are food for the soul. A set of Buddhist buildings, with pagoda, belfry, etc., all complete, is often called a *Shichi-dō Garan*. The termination *ji*, which occurs in so many temple names, means "Buddhist temple" in Chinese; the native Japanese word is *tera*. Most Buddhist temples have alternative names ending in *san* and *in*.

Many temples have what is called an *Oku-no-in*,—a Holy of Holies, so to say, which is generally situated behind the main shrine, and often a long way up the mountain at whose foot the other temple buildings cluster. Most *Oku-no-in* are less highly ornamented than the temples to which they belong; some indeed are mere sheds. Where Shintō influence has prevailed, the *Oku-no-in* is termed *Oku-sha*. Sometimes there is an intermediate shrine called *Chū-in* or *Chū-sha*.

The ceremony of throwing open to the gaze of worshippers the shrine which holds the image of the patron saint is called *Kai-chō*, and is usually accompanied by a short service. Many sacred images have more than one abode; when removed at stated intervals, their resting-places on the way are termed *O-Tabisho*. Pictures of the god, together with holy inscriptions (*o fuda*) and charms (*mamori*), are sold at many temples. The specimens here figured are from the great shrine of Fudō at Narita. Sometimes cheap miniature reprints of Buddhist



sutras are offered for sale, also bundles of straws or sticks used as counters by those performing what is termed the *Hyaku-do*, that is the pious act of walking up and down the temple court a hundred times, etc., etc. The little wisps of paper often to be seen on the grating of minor shrines are tied there by devotees in token of a vow or a wish, mostly connected with the tender passion. The flocks of doves seen fluttering about many temple courts are not objects of worship. They simply take up their home where piety secures them from molestation.



THE SOTOBA  
(in its two shapes)

An object frequently seen in Buddhist temple grounds is the *sotoba* or *toba*, a corruption of the Sanskrit *stūpa* ("tope"), which was originally a memorial erected over the remains of an Indian saint. In Japan it assumes two forms, one being a thin stick, notched and often inscribed with Sanskrit characters, the other a stone monument in common use as a grave-stone, where the component elements of the structure are more clearly indicated. They are the ball, crescent, pyramid, sphere, and cube, symbolising respectively Ether, Air, Fire, Water, and Earth. One glance at a *sotoba* is said to ensure the forgiveness of all sins.

The way up to temples or sacred mountains is frequently marked by oblong stones, like mile-stones, at the interval of a *chō*, inscribed as follows: 一町 (or 一丁), one *chō*; 二町, two *chō*, etc. Stones with inscriptions, for which wooden boards are often substituted, also serve to commemorate gifts of money to the temple, or

of trees to ornament the grounds. Irregularly shaped slabs of stone are much prized by the Japanese, who use them as monumental tablets.

All the famous holy places have subsidiary or representative temples (*utsushi* or *de-bari*) in various parts of the empire, for the convenience of those worshippers who cannot make the actual pilgrimage. The shrine of the Narita Fudō at Asakusa in Tōkyō is a familiar example.

Finally, a broad distinction can be drawn between those temples which are resorted to by worshipping crowds, such as Kiyomizu at Kyōto, the Asakusa temple at Tōkyō, and the various Hongwanji on the one hand, and on the other those which like the Shiba temples at Tōkyō, are privately maintained. These last are often beautiful specimens of art; but it is in the former class that the religious life of the people can be best studied.

One, alas! of the characteristic features of the Buddhist temples of to-day is the decay into which most of them have fallen, not because of any general conversion to Christianity, but owing to the disendowment of the priesthood and the materialistic tendencies of the age. The wooden architecture of Japan, so attractive when fresh, at once becomes shabby and ramshackle under neglect,—not venerable like the stone ruins of Europe.

# 21.—LIST OF GODS AND GODDESSES.

The following are the most popular deities, Buddhist and Shintō. They are placed together in one list, because throughout Japanese history there has been more or less confusion between the two religions:—

**ARZEN** *MYŌ-Ō*, a deity represented with a fierce expression, a flaming halo, three eyes, and six arms. Nevertheless, he is popularly regarded as the God of Love. Anderson describes him as “a transformation of Atchalâ the Insatiable.”:

**AMA-TERASU**, lit. “the Heaven-Shiner,” that is, the Sun-Goddess. Born from the left eye of the Creator *Izanagi*, when the latter was performing his ablutions on returning from a visit to his dead wife *Izanami* in Hades, the Sun-Goddess was herself the ancestress of the Imperial Family of Japan. The most striking episode in her legend is that in which she is insulted by her brother *Susa-no-Ō*, and retires in high dudgeon to a cavern, thus plunging the whole world in darkness. All the other gods and goddesses assemble at the cavern’s mouth, with music and dancing. At length curiosity lures her to the door, and she is finally enticed out by the sight of her own fair image in a mirror, which one of the gods pushes towards her. The origin of the sacred dances called *Iagura* is traced to this incident by the native literati. Other names under which the Sun-Goddess is known are *Shimmet*, *Ten Shōkō Daijin*, and *Daijingu*.

**AMIDA** (Sanskrit, *Amitābha*), a powerful deity dwelling in a lovely paradise to the west. Originally Amida was an abstraction,—the ideal of boundless light. His image may generally be recognised by the hands lying on the lap, with the thumbs placed end to end. Very often, too, the halo (*gokō*) forms a background, not only to the head but to the entire body, and is then termed *funa-gokō*, from its resemblance in shape to a boat. The spot on the forehead is emblematical of wisdom. The great image (*Daijutsu*) at Kamakura represents this deity. Kwannon and Daiseishi are often represented as followers of Amida.—The name *Amida* is sometimes shortened to *Mida*.



AMIDA.

**ANAN** (Sanskrit, *Ānanda*), one of Buddha’s cousins and earliest converts. He is often called *Tamon* (多聞), lit. “hearing much,” on account of his extensive knowledge and wonderful memory,—a name which is also applied to Bishamon.

**ATAGO**, a god worshipped as the protector of towns against fire. He is an avatar of the Creatress *Izanami* and of her last-born child *Ho-musubi* (also called *Kagu-tsuchi*), the Shintō god of fire, whose entry into the world caused her death.

**BENTEN**, or **BENZAÏTEN**, one of the Seven Deities of Luck. She is often represented riding on a serpent or dragon, whence perhaps the

sacred character attributed in many localities to snakes. Bonten's shrines are mostly situated on islands.



BINZURU.

BINZURU, originally one of the "Sixteen Rakan," was expelled from their number for having violated his vow of chastity by remarking upon the beauty of a female, whence the usual situation of his image *outside* the sanctum. It is also said that Buddha conferred on him the power to cure all human ills. For this reason, believers rub the image of Binzuru on that part which may be causing them pain in their own bodies, and then rub themselves in the hope of obtaining relief; and thus it comes about that such images are often found with the limbs partly worn away and the features nearly obliterated. Binzuru is a highly popular object of worship with the lower classes, and his image is often to be seen adorned by his devotees with a red or yellow cotton hood, a bib, and mittens.

BISHAMON (Sanskrit, *Vâisramana*), explained in Eitel's *Hand-book of Chinese Buddhism* as the God of Wealth, has been adopted by the Japanese as one of their Seven Gods of Luck, with the special characteristic of impersonating war. Hence he is represented

as clad in armour and bearing a spear, as well as a toy pagoda.

BONTEN, Brahmâ.

BOSATSU (Sanskrit, *Bôdhisattva*), the general title of a large class of Buddhist saints, who have only to pass through one more human existence before attaining to Buddhahood. The "Twenty-Five Bosatsu" (*Ni-jû-go Bosatsu*), specially worshipped and frequently represented in art, are supposed to be sent by Buddha himself as guardian spirits to watch over earnest believers. The list includes Kwannon, Daiseishi, Fugen, Kokuzô, and a number of less well-known divinities.

BUDDEA, see SHAKA-MUNI.

DAIKOKU, the God of Wealth, may be known by his rice-bales. Popular Japanese art, which exhibits little awe of things divine, represents these bales being nibbled at by a rat.

DAINICHI NYORAI (Sanskrit, *Vâirôchana Tathâgata*) is one of the persons of the *Triratna*, or Buddhist Trinity, the personification of wisdom and of absolute purity. He is popularly confounded with Fudô, the images of the two being difficult to distinguish.

DAISEISHI or SEISHI, a *Bosatsu* belonging to the retinue of Amida.

DAISHI, a title which is applied to many Buddhist abbots and saints. It means either "Great Teacher," or "Perfected Saint" (Sanskrit *Mahâ-sattva*), according to the Chinese characters used to write it.

DÔSOJIN, the God of Roads.

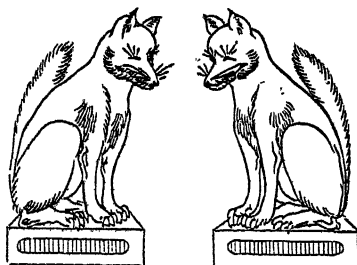
EBISU, one of the Gods of Luck, is the patron of honest labour. He bears in his hand a fishing-rod and a *tai*-fish.

worshipped as the God of War, the Japanese equivalent being Yawata. The reason for this particular form of apotheosis is not apparent, as no warlike exploits are recounted of the monarch in question. Perhaps it may be owing to the tradition that his mother, the Empress Jingō, carried him for three years in her womb whilst making her celebrated raid upon Korea. Another explanation, suggested by Sir Ernest Satow, is that his high position in the pantheon resulted from the fact of his having been the patron of the powerful and warlike Minamoto family.

**HOTER**, one of the Seven Gods of Luck, typifies contentment and good-nature. He is represented in art with an enormous naked abdomen.

**HOTOKE**, the general name of all Buddhas, that is, gods or perfected saints of popular Buddhism. The dead are also often spoken of as *hotoke*.

**IDA TEN** (Sanskrit, *Vēda Rāja*), a protector of Buddhism, generally represented as a strong and handsome youth.



INARI.

**INARI**, the Goddess of Rice, also called Uga-no-Mitama. The fox, whose image is always found in her temples, is her servant or messenger, though the more ignorant worshippers take that wily beast for the goddess herself. There is some confusion with regard to the sex of Inari, who is occasionally represented as a bearded man.

**IZANAGI** and **IZANAMI**, the Creator and Creatress of Japan.

The curious though indelicate legend of their courtship, the striking legend of the descent of Izanagi into Hades to visit Izanami after the latter's death and burial, and the account of Izanagi's lustrations, will be found in pp. 18-43 of the translation of the *Kojiki*, forming the Supplement to Vol. X. of the *Transactions of the Asiatic Society of Japan*.

**JIZŌ** (Sanskrit, *Kṣhitigarbha*), the compassionate Buddhist helper of those who are in trouble. He is the patron of travellers, of pregnant women, and of children. His image is often heaped with pebbles, which serve in the other world to relieve the labours of the young who have been robbed of their garments by the hag named Shōzuka-no-Baba, and then set by her to perform the endless task of piling up stones on the bank of Sai-no-kawara, the Buddhist Story. Jizō is represented as a shaven priest with a benevolent



JIZŌ.

countenance, holding in one hand a jewel, in the other a staff with metal rings (*shakujō*). His stone image is found more frequently than that of any other object of worship throughout the empire. It need scarcely be said that the resemblance in sound between the names *Jizō* and *Jesus* is quite fortuitous.

**JUBŌJIN**, one of the Gods of Luck, often represented as accompanied by a stag and a crane.

**KAMI**, a general name for all Shintō gods and goddesses.

**KASHŌ** (Sanskrit, *Kāśyapa*), one of Buddha's foremost disciples. He is said to have swallowed the sun and moon, in consequence whereof his body became radiant like gold.

**KISHI BOJIN**, the Indian goddess *Hariti* or *Āriti*, was originally a woman, who, having sworn to devour all the children at Rājagriha, the metropolis of Buddhism, was born again as a demon and gave birth to five hundred children, one of whom she was bound to devour every day. She was converted by Buddha, and entered a nunnery. The Japanese worship her as the protectress of children. She is represented as a beautiful woman, carrying a child, and holding a pomegranate in one hand. The lanterns and other ornaments of the temples dedicated to her are marked with the crest of the pomegranate. This emblem illustrates the curious turn sometimes taken by popular legend. The red hue of the pomegranate might suggest to naïve fancy red blood, and hence human flesh. But we are told that Buddha cured the woman of cannibalism by a diet of pomegranates, because that fruit resembles human flesh in taste. The offerings brought to her shrine by bereaved mothers are such as may well touch any heart,—the dresses, dolls, and other mementoes of their lost darlings.

**KOKUZŌ BOSATSU** (Sanskrit, *Ākāsha Bôdhisattva*), an infinitely wise female saint who dwells in space.

**KOMPIRA** (Sanskrit, *Kumbhīra*). Much obscurity shrouds the origin and nature of this highly popular divinity. Some trace in him a god of mountains, charged with the protection of the royal palace. According to some he is a demon, the crocodile or alligator of the Ganges. Others aver that Shaka Muni (Buddha) himself became "the boy Kompira," in order to overcome the heretics and enemies of religion who pressed upon him one day as he was preaching in "the Garden of Delight,"—the said "boy Kompira" having a body 1,000 ft. long provided with 1,000 heads and 1,000 arms. The mediæval Shintoists identified Kompira with Susa-no-o, brother of the Japanese Sun-Goddess. More recently it has been declared, on the part of the Shintō authorities whose cause the Government espouses in all such disputes, that the Indian Kompira is none other than Kotohira, a hitherto obscure Japanese deity whose name has a convenient similarity in sound. Consequently, the great Buddhist shrine of Kompira in the island of Shikoku, and all the other shrines erected to Kompira throughout the country, have been claimed and taken over as Shintō property. Kompira is a special object of devotion to seamen and travellers.



KŌSHIN.

**KO-NO-HANA-SAKU-YA-HIME**. See **SENGEN**.

**KŌSHIN**, a deification of that day of the month which corresponds to the 57th term of the Chinese sexagenary cycle, and is called in Japanese *Ka-no-e Saru*. This, being the day of the Monkey, is represented by three monkeys (*sam-biki-zaru*) called



KWANNON.



respectively, by a play upon words, *mi-zaru*, *kika-zaru*, and *wa-zaru*, that is, "the blind monkey," "the deaf monkey," and "the dumb monkey." Stone slabs with these three monkeys in relief are among the most usual objects of devotion met with on the roadside in the rural districts of Japan, the idea being that this curious triad will neither see, hear, nor speak any evil.

KUNI-TOKO-TACHI, lit. "The Earthly Eternally Standing One." This deity, with Izanagi, Izanami, and four others, helps to form what are termed "the Seven Divine Generations" (*Tenjin Shichi-dai*).

KWANNON, or more fully *Kwanze-on Dai Bosatsu* (Sanskrit, *Avalokiteśvara*), the Goddess of Mercy, who contemplates the world and listens to the prayers of the unhappy. According to another but less favourite opinion, Kwannon belongs to the male sex. Kwannon is represented under various forms—many-headed, headed like a horse, thousand-handed. With reference to the images of this deity, it should be stated that the so-called Thousand-Handed Kwannon has in reality but forty hands which hold out a number of Buddhist emblems, such as the lotus-flower, the wheel of the law, the sun and moon, a skull, a pagoda, and an axe,—this last serving to typify severance from all worldly cares. A pair of hands folded on the image's lap holds the bowl of the mendicant priest. The Horse-Headed Kwannon has three faces and four pairs of arms, a horse's head being carved above the forehead of the central face. One of the four pairs of arms is clasped before the breast in the attitude called *Renge no In*, emblematical of the lotus-flower. Another pair holds the axe and wheel. Yet another pair grasps two forms of the *tokko* (Sanskrit, *vâjra*), an ornament originally designed to represent a diamond club, and now used by priests and exorcists as a religious sceptre symbolising the irresistible power of prayer, meditation, and incantation. Of the fourth pair of hands, the left holds a cord wherewith to bind the wicked, while the right is stretched out open to indicate almsgiving or succour to the weak and erring. A title often applied to Kwannon is *Nyo-i-rin*, properly the name of a gem which is supposed to enable its possessor to gratify all his desires, and which may be approximately rendered by the adjective "omnipotent."

The two figures often represented on either side of Kwannon are Fudô and Aizen Myô-ô. The "Twenty-eight Followers" of Kwannon (*Ni-jû-hachi Bushû*),—favourite subjects of the Japanese sculptor and painter,—are personifications of the twenty-eight constellations known to Far-Eastern astronomy. The various forms represented in the accompanying illustration are:

1. *Shô-Kwannon* (Kwannon the Wise).
2. *Jû-ichi-men Kwannon* (Eleven-Faced).
3. *Sen-jû Kwannon* (Thousand-Handed).
4. *Ba-tô Kwannon* (Horse-Headed).
5. *Nyo-i-rin Kwannon* (Omnipotent).

MARISHI-TEN (Sanskrit, *Marîchi*) is the personification of light in the Brahminical theology, and also a name of Krishna. In Chinese and Japanese Buddhism, Marishi-ten is considered to be the Queen of Heaven, and is believed by some to have her residence in a star forming part of the constellation of the Great Bear. She is represented with eight arms, two of which hold up emblems of the sun and moon,

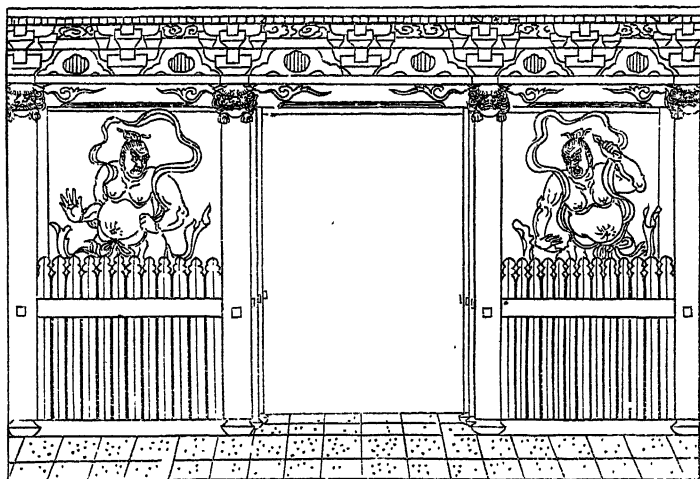
MAYA BUNIN, the mother of Buddha.

MIBOKU (Sanskrit, *Maitreya*), Buddha's successor,—the Buddhist Messiah, whose advent is expected to take place 5,000 years after Buddha's entry into Nirvâna.

MONJU (Sanskrit, *Manjusrī*), the apotheosis of transcendental wisdom. His image is usually seated on the left hand of Shaka.

NIKKŌ BOSATSU, a Buddhist solar deity.

NI-Ō, lit. "The Two Dēva Kings," Indra and Brahma, who keep guard at the outer gate of temples to scare away demons. One bears



NI-Ō.

in his hand the *tokko*. The figures of the Ni-Ō are of gigantic size and terrific appearance, and are often bespattered with little pellets of paper aimed at them by devotees, who think thus to secure the accomplishment of some desire on which they have set their hearts.

NYORAI (Sanskrit, *Tathāgata*), an honorific title applied to all Buddhas. It is compounded of Chinese *nyo* (如), "like," and *rai* (來), "to come," the idea being that a Buddha is one whose coming and going are in accordance with the action of his predecessors.

ONAMUJI or ŌKUNI-NUSHE, the aboriginal deity of Izumo, who resigned his throne in favour of the Mikado's ancestors when they came down from heaven to Japan. He is also worshipped under the titles of Sannō and Hie.

ONI, a general name for demons, ogres, or devils,—not "*the Devil*" in the singular, as Japanese theology knows nothing of any supreme Prince of Darkness.

RAKAN (Sanskrit, *Arhān*, or *Arhat*), properly the perfected *Arya* or "holy man," but used to designate not only the perfected saint, but all Buddha's immediate disciples, more especially his "Five Hundred Disciples" (*Go-hyaku Rakan*), and his "Sixteen Disciples" (*Jū-roku Rakan*). Few art-motives are more popular with Japanese painters and sculptors. The holy men are represented in various attitudes, many of them being emaciated and scantily clad,

ROKU-BU-TEN, a collective name for the Buddhist gods Bonten, Taishaku, and the Shi-Tennō.

SARUTA-HIKO, a Shintō deity who led the van when the divine ancestors of the Mikado descended to take possession of Japan.

SENGEN, the Goddess of Mount Fuji. She is also called *Asama* or *Kono-Hana-Saku-ya-Hime*, that is, "the Princess who makes the Flowers of the Trees to Blossom."

SHAKA MUNI, the Japanese pronunciation of *Sākya Muni*, the name of the founder of Buddhism, who was also called Gautama and is generally spoken of by Europeans as "Buddha," though it would be more correct to say "the Buddha," as there are other inferior Buddhas innumerable. In his youth he was called Shitta Taishi (Sanskrit, *Siddhārtha*). His birth is usually placed by the Chinese and Japanese in the year 1027 B.C., but the date accepted by European scholars is 653 B.C. The most accessible account of Buddha's life and doctrine is that given by Professor Rhys Davids, in his little work entitled *Buddhism*, published by the Society for Promoting Christian Knowledge. The entombment of Buddha, with all creation standing weeping around, is a favourite motive of Japanese art. Such pictures are called *Nehan-zō*, that is, "Representations of the Entry into Nirvāna." The birth of Buddha (*tanjō-Shaka*) is also often represented, the great teacher then appearing as a naked infant with his right hand pointing up and his left hand down, to indicate the power which he exercises over heaven and earth. Our illustration gives the most usual form of his image. Though not unlike that of Amida, it differs from the latter by the position of the hand and the shape of the halo. The chief



FUGEN.

MONJU.

SHAKA MUNI.



GODS OF LUCK (SEIICHI FUKUJIN).

festivals of Shaka are on the 8th April (his birthday), and the 15th February (the anniversary of his death).

SHARIHOTSU (Sanskrit, *S'ariputra*), the wisest of Buddha's ten chief disciples.

SHICHI FUKUJIN, the Seven Gods of Luck, namely 1, Ebisu; 2, Dai-koku; 3, Benten; 4, Fukurokuju; 5, Bishamon; 6, Jurōjin; 7, Hotei.

SHI-TENNŌ, the Four Heavenly Kings, who guard the world against the attacks of demons, each defending one quarter of the horizon. Their names are Jikoku, East (Sanskrit, *Dhritarāshtra*); Kōmoku, South (*Virūpāksha*); Zōchō, West (*Virūdhaka*); and Tamon—also called Bishamon,—North (*Vāisravana* or *Kuvera*). Their images differ from those of the Ni-ō by having weapons in their hands, and generally trampling demons under foot. Moreover, they are placed, not at the outer gate of temples, but at an inner one.

SHŌNEN. This deity, also called Kwangi-ten, is the Indian Ganesa, God of Wisdom and Obstacles. "Though he causes obstacles, he also removes them; hence he is invoked at the commencement of undertakings. He is represented as a short, fat man, with a protuberant belly, frequently riding on a rat or attended by one, and to denote his sagacity, has the head of an elephant, which, however, has only one tusk." (Sir Monier Williams.)

SHŌZUKA-NO-BABA. See Jizō.

SUITENGŪ, a sea-god evolved by the popular consciousness from Varuna the Buddhist Neptune, the Shintō sea-gods of Sumiyoshi near Ōsaka, and the boy-emperor Antoku, who found a watery grave at Dan-no-ura, in A.D. 1185 (com. p. 70).

SUKUNA-BIKONA, a microscopic god who aided Ōnamuji to establish his rule over the land of Izumo, before the descent to earth of the ancestors of the Mikados.

SUSA-NO-O, lit. "the Impetuous Male." The name of this deity is explained by the violent conduct which he exhibited towards his sister, the Sun-Goddess Ama-terasu, whom he alarmed so terribly by his mad freaks that she retired into a cavern. Born from the nose of the Creator Izanagi, Susa-no-o is considered by some to be the God of the Sea, by others the God of the Moon. He was the ancestor of the gods or monarchs of the province of Izumo, who finally renounced their claims to sovereignty over any part of Japan in favour of the descendants of the Sun-Goddess. Inada-Hime, one of his many wives, is often associated with him as an object of worship. Susa-no-o is also styled *Gozu Tennō*, "the Ox-headed Emperor,"—a name apparently derived from that of a certain mountain in Korea where he is supposed to have been worshipped. The temples dedicated to Susa-no-o are called Gion or Yasaka. The former are Buddhist or Ryōbu Shintō; the latter are pure Shintō shrines.

TAISHAKU, the Brahminical god Indra.

TAMON. See ANAN.

TEN, a title suffixed to the names of many Buddhist deities, and equivalent to the Sanskrit *Dēva*.

TENJIN is the name under which is apotheosised the great minister and scholar Sugawara-no-Michizane, who, having fallen a victim to calumny in A.D. 901, was degraded to the post of Vice-President of the Dazaifu, or Governor-Generalship of the island of Kyūshū, at that time a usual form of banishment for illustrious criminals. He died in exile two years later, his death being followed by many portents and disasters to his enemies. He is worshipped as the God of Calligraphy, other names for him being Kan Shōjō and Temmangū. He is represented in the robes of

an ancient court noble, and the temples dedicated to him bear in several places his crest of a conventional plum-blossom,—five circles grouped round a smaller one. A recumbent image of a bull frequently adorns the temple grounds, because Michizane was wont to ride about on a bull in the land of his exile. A plum-tree is also often planted near the temple, that having been his favourite tree. Indeed, tradition avers that the most beautiful plum-tree in his garden at Kyōto flew after him through the air to Dazaifu, where it is still shown.

TENGU, a long-nosed goblin, often represented with wings, and supposed to inhabit the mountains.



TENGU.



TENNIN.

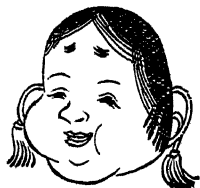
TENNIN (Sanskrit, *Apsaras*), Buddhist angels—always of the female sex. They are represented floating in the air, clothed in bright-coloured robes that often end in long feathers like the tail of the bird of paradise, and playing on musical instruments.

Tōshōgō, the name under which the great Shōgun Ieyasu, also called Gongen Sama, is worshipped. It signifies “the Temple (or Prince) Illuminating the East,” in allusion to the fact that Ieyasu’s glory centred in Eastern Japan.

TOYO-UKE-BIME, also called UKE-MOCHI-NO-KAMI, the Shintō Goddess of Food or of the Earth. The *Nihongi*, one of the two principal sources of Japanese mythology and early history, says that the Sun-Goddess sent the Moon-God down from heaven to visit Uke-mochi-no-Kami, who, turning her face successively towards the earth, the sea, and the mountains, produced from her mouth rice, fish, and game, which she served up to him at a banquet. The Moon-God took offence at her feeding him with unclean viands, and drawing his sword, cut off her head. On his reporting this act to the Sun-Goddess, the latter was very angry, and secluded herself from him for the space of a day and night. From the body of the murdered Earth sprang cattle and horses, millet, silkworms, rice, barley, and beans, which the Sun-Goddess decreed should thenceforth be the food of the human race. In the *Kojiki* version of the myth, it is Susa-no-o who slays the Goddess of Food, and there are other differences of detail.

UZUME-NO-MIKOTO, a goddess whose riotous dancing helped to lure the Sun-Goddess from her cavern (conf. p. 43). She is popularly known as *Okame*, and depicted with the ludicrous countenance here illustrated.

YAKUSHI NYORAI (Sanskrit, *Bhāishajyaguru*), lit. “the Healing Buddha.” His name is explained by reference to a prayer, in which he is



UZUME-NO-MIKOTO.

called upon to heal in the next life the miserable condition of man's present existence. The images of this deity are scarcely to be distinguished from those of Shaka.

## 22.—ART.

**Painting.**—The earliest painter mentioned in the national records was a Chinese immigrant named Nanryū or Shinki, who settled in Japan in the second half of the fifth century, and was followed by many generations of descendants. From the latter part of the fifth to the middle of the ninth century may be considered the *first or educational period* of Japanese painting. During this era, both pictorial and glyptic art were almost entirely in the hands of foreigners,—Koreans or Chinese. Unfortunately little is known of the quality of the pictorial art of that remote age. One of the least doubtful of the remains of it still in existence is the mural decoration in the Kondō of the temple of Hōryūji, (described in Route 39), which is said to date from A.D. 607. This work will compare not unfavourably with the best of the later productions of the Buddhist school, and both in composition and colouring bears not a little resemblance to the works of the early Italian masters.

The *second period* in the history of Japanese painting dates from the middle of the ninth century, an era in which the arts of refinement had reached a high state of cultivation. At this time appeared the first great painter of native origin, Kose-no-Kanaoka, who rose into notice in the second half of the ninth century. He was a court noble of ancient lineage. He does not appear to have been indebted to any contemporary teacher, but is said to have acquired his knowledge of the laws of painting by a close study of the works of Wu Taotzu and other great Chinese masters of the T'ang dynasty, whose manner he followed without any noteworthy modification. Almost all the works of his brush referred to in history have perished; but a number of quaint legends testify to the effect which he made on the minds of his contemporaries.

Kanaoka's skill was inherited by a long line of descendants down to the sixteenth century. They were known chiefly as painters of Buddhist pictures; but it is probable that the foundations of the *Yamato Ryū*, or "Native School," were laid by the earlier members of the Kose family. This school was established in the eleventh century by a court noble named Motomitsu, who had studied under Kose-no-Kimmochi. The subjects it most favoured were portraits of Court personages, official ceremonies, records of temples, and illustrations of the early native romances varied by careful drawings of falcons and horses taken from life, sketches of birds and flowers in the graphic Chinese style, with occasional burlesques in which the routine of human life was mimicked by frogs and other animals or by goblins of comic aspect. Landscape does not appear to have held as important a position in the list of motives as was the case in later times. It is seldom met with as the subject of a picture, and when appearing as an accessory is always extremely conventional in treatment. The drawing was careful and traced with a fine brush, but more formal in style and less vigorous in execution than that of the older Chinese artists. Despite the lavish use of gold and of bright pigments, the colouring possessed little breadth of effect. The perspective was isometrical, but often relieved by the curious practice of omitting the roofs of buildings in order better to display the incidents of the interior. This school is less forcible in style than those that followed.

In the thirteenth century Tsunetaka, head of the Yamato Ryū, assumed the family name of Tosa. Hence the title of **Tosa Ryū**, or "Tosa School," retained to the present day. These painters monopolised the patronage of the Court until the renaissance of the fifteenth century. Speaking generally, the styles practised during the middle ages showed the effects of two divergent spirits,—the Chinese proper, simple and vigorous, and the decorative but conventional Buddhist style, which, though also transmitted through China, was of Indian origin with traces of remote Greek influence. Painting held a place amongst the refined accomplishments by the side of literature and calligraphy, and was exclusively in the hands of men and women of noble birth.

Late in the thirteenth century, a school of caricature was founded by a Buddhist priest named Toba Sōjō. The works in his manner, still known as **Toba-e**, or "Toba pictures," were often marked by Rabelaisian humour.

The *third period* was ushered in by an energetic renaissance of the Chinese influence. Encouraged by the active patronage of the Ashikaga dynasty, the Medici of mediæval Japan, a new school arose.

The Cimabue of classical art was a priest named Jōsetsu, who, according to some authorities, came from Korea about A.D. 1400, but by others is claimed as a native of Kyūshū in Japan. He was great chiefly as a teacher. Chō Densu (died 1427) was the best and most original painter of Buddhist pictures, a splendid series of which still survives. He was worthily imitated by his pupil Kan Densu.

The greatest of Jōsetsu's pupils was Sesshū (1421-1507). This artist, after acquiring all that could be learnt in his own country, went to China, where he remained several years and earned in the Imperial capital a reputation of which the Japanese are justly proud. On his return to Japan he founded a school, and left many noted pupils. Anderson says of him: "It is difficult for a European to estimate Sesshū at his true value. ...Notwithstanding the boast of the artist that the scenery of China was his only teacher, and the credit bestowed upon him by his admirers of having invented a new style, he has in no respect departed from the artificial rules accepted by his fellow painters. He was, however, an original and powerful artist, and his renderings of Chinese scenery bear evidences of local study that we look for in vain in the works of his successors. The grand simplicity of his landscape compositions, their extraordinary breadth of design, the illusive suggestions of atmosphere and distance, and the all-pervading sense of poetry, demonstrate a genius that could rise above all defects of theory in the principles of his art."

Sesshū's contemporary, Shūbun, lacked the advantage of study in China, but his genius and influence were scarcely inferior.

Kanō Masanobu, the nominal founder of the **Kanō School**, was unequal to the painters characterised above. The real founder was his son Kanō Motonobu, alias Ko-hōgen (1477-1559). This great artist is held here in the same veneration as is felt in Europe for his contemporary Raphael. For many years he worked in relative poverty and obscurity, but at length rose into notice, and achieved a reputation unsurpassed even by that of Kōse-no-Kanaoka. He was an avowed imitator of certain Chinese masters of the Sung and Yuan dynasties, and like Sesshū and Shūbun, borrowed his motives almost entirely from Chinese sources, expending extraordinary powers of composition and drawing in the delineation of scenery and personages known to him only through the imagination or in the works of others. His school nevertheless became the most important in Japan, retaining its pre-eminence for nearly three



centuries after his death. The most eminent of its members was Tan-yu, who flourished in the seventeenth century.

The Sesshū, Kanō, and "Chinese" schools must all be classed as Chinese; for although distinguished by minor points of technique, their style was essentially one. It was characterised by a quiet and harmonious colouring, and by bold calligraphic drawing in which little attention was paid to naturalistic details. The favourite motives were portraits of Chinese sages or Buddhist saints, Chinese landscape, sketches of birds and flowers after the manner and often from the works of the Chinese masters. Fuji was one of the few native subjects exceptionally admitted.

Iwasa Matahei (16th century) a Tosa artist, originated the "Popular School," which, abandoning prescribed subjects and conventional mannerisms, undertook to paint life as it is. But he found no following for over a hundred years, unless some rough caricatures known as *Ōtsu-e*, be deemed worthy of mention in this connection. Kōrin, also of the Tosa line, founded a new school in the seventeenth century. His dashing grace and wonderful colouring place him in the foremost rank of Japan's artists, despite an abnormally accentuated mannerism. The decoration of lacquer objects engaged much of his skill. Other noteworthy names belonging to this third period are:—

*Tosa School*:—Mitsunobu and Mitsushige (15th century), Mitsuoki (17th century).

*Sesshū School*:—Shūgetsu, Sesson, Dō-an (16th century).

*Chinese School*:—Oguri Sōtan (15th century), Ryū-rikyō, Taigadō (18th century).

*Kanō School*:—Shō-ei, Eitoku, Sanraku (16th century), Naonobu, Yasunobu, Tsunenobu, Masunobu (17th century).

The fourth and latest period of Japanese art began about 1780 with the rise of the *Shijō School* under Maruyama Ōkyo. Starting from a naturalistic theory, this artist and his numerous pupils nevertheless retained the faulty Chinese perspective and continued to ignore the laws of chiaroscuro, the result being a compromise between truth to nature and inherited conventions. Ōkyo's flowers, birds, and fish were astonishingly life-like, as were the monkeys of his pupil Sosen. Other famous followers were Rōsetsu, Ippō and Keibun both noted for their birds, Ho-en (flourished circa 1840), and Yōsai, who survived till 1878 at the great age of 91. The *Ganku Ryū* was a contemporary school derived from the Chinese, but modified through the influence of *Shijō* naturalism. Ganku and Bunrin are its best-known representatives.

The most interesting phase in the art history of the period was, however, the prominence attained by the "Popular School" (*Ukiyo-e Ryū*), which was now recruited from the artisan class. Iwasa Matahei had foreshadowed this development in the sixteenth century, as already mentioned. At the end of the seventeenth century, Hishigawa Moronobu, Hanabusa Itchō, Nishigawa Sukenobu, and other artists of gentle birth took up the tradition, the first of these being the originator of artistic book illustration. But the culminating period of this school did not come till the eighteenth century, when the profession of drawing for engravers fell into the hands of commoners, of whom the earliest to win fame for their colour prints of actors and professional beauties were the Torii and Katsugawa families. The best artists in *nishiki-e*, as these colour prints are termed, were Utamaro, Torii Kiyonaga, Suzuki Harunobu, and Koryūsai, together with their more popular successor Hokusai (1760-1849), whose ceaseless activity in illustrating books, drawing broadsides, and producing the more delicate little compositions called *surimono*,

covered an immense range of subjects quaint, humorous, and homely. Of Hokusai's fellow-workers the name is legion. Pre-eminent among them were Toyokuni, Kuniyoshi, and Kunisada of the Utagawa family, who succeeded the Katsugawa as theatrical draughtsmen, and such guide-book (*Meisho*) illustrators as Shunchō-sai and Settan. In addition to these were Hokkei, Keisai, Eisen, Ryūsen, Shigenobu, Hiroshige, and many more of lesser note.

Among the most eminent artists who carried on the traditions of the older schools during the latest period were:—

*Chinese School*:—Buson (died 1783), also noted as a poet, Keisai, and Tani Bunchō (early 19th century).

*Kōrin School*:—Hō-itsu (early 19th century).

The shock of contact with Europe after 1850 paralysed native effort. The second Hiroshige, Isai, and Kyōsai were for some time the only colour-print artists to rise above mediocrity. Quite recently Gekkō and Kōgyō together with Watanabe Seitei, Kiyōsai, and Kansai, have led a revival. The native style of painting, too, though not without traces of European influence, is again assiduously cultivated, Hashimoto Gahō (died 1908) having been its best exponent. The government has lent its aid by establishing an Art Academy at Tōkyō.

**Sculpture.**—The history of this art being less well-known than that of painting, the briefest notice must suffice. Sculpture long remained exclusively in Buddhist hands,—at first in those of Korean priests or of descendants of Korean and Chinese craftsmen,—whence it not unnaturally exhibits Indian influence. Critics still hesitate as to the share to be attributed to native Japanese in a series of large wood and bronze images adorning the temples of Kyōto and Nara, many of which are now collected together in the museums of those cities. Whatever their origin and date (some are attributed to the sixth and seventh centuries), these figures, by virtue of their passionate vitality of expression and of their truth to anatomical detail, may claim a place among the world's masterpieces. The ideal they embodied has not again been reached on Japanese soil. Japan also possesses some early stone images and a few remarkable stone carvings in relief; but this branch of the art has remained comparatively unimportant. Reverting to wood, the names of the following carvers of Buddhist images call for mention:—Tori Bussai (7th century), Keibunkai and Kasuga (8th century), the abbot Eshin (942–1017), Jōchō, founder of the important Nara school which included Kōkei and Unkei (all three in the 11th century), and Tankei and Kwaikēi (12th century). In bronze, the Daibutsu (lit. "big Buddha") at Kamakura and Nara are notable legacies from mediæval times.

The end of the sixteenth and beginning of the seventeenth centuries witnessed a new development in the carved and painted wooden decorations of temples, especially at Kyōto, Tōkyō, and Nikkō. These beautiful works represent flowers, birds, angels, dragons, etc., being for the most part executed from designs by famous living painters or old masters. They are applied with splendid effect to every portion of a building, notably to the adornment of gateways, pillars, ceilings, palisades, and of what are termed *ramma*, a kind of ventilating panels between rooms. The greatest carver in this style was Hidari Jingorō (1584–1634). Originally a simple carpenter, as all the previous carvers of geometrical designs and conventional flowers had been, he raised the craft to the status of a separate art. His nickname of *Hidari* arose from his being left-handed. Many works currently attributed to him are not accepted as such by modern critics. Portraiture was attempted by some artists, occasionally

with good results. Many images, especially of gods and saints, were painted; others were lacquered.

Besides the large images mentioned above, schools of workers in metal devoted themselves to the adornment of temple furniture, such as incense-burners, bells, bronze lanterns, and plaques of various alloys nailed to doors and pillars; others decorated sword furniture and armour, the application of art industry coming to cover almost the whole field of life among the upper classes from the fifteenth to the nineteenth centuries inclusive.

**Lacquer Work**, originally introduced from China, like all else, flourished during the same period. As with carving, so here also, the designs were often supplied by painters. In some cases, as that of Kōrin referred to above, the same individual achieved triumphs in both arts. Among the most ornamental kinds of lacquer, mention may be made of *maki-e*, or "gold lacquer," produced in many varieties, e.g., *nashiji*, in which the gold is powdered over the surface. *Togi-dashi* is a soft style, the outline being brought out by a series of rubbings. In *tsuishu* there is a very thick coat of red lacquer which is afterwards carved; *tsuikoku* is the same in black. *Aogai* is a variety producing an iridescent effect like mother-of-pearl. The complicated process involved in the manufacture even of the simpler kinds will be found described in *Things Japanese*.

With regard to **Porcelain**, various notices will be found scattered throughout this volume.

The following names of Japanese art-forms not yet mentioned should be remembered, for most of which no English equivalents exist :—

The *fusuma*, sliding doors between rooms, often beautifully painted.

The *inrō*, a small medicine-box in segments, generally made of lacquer. The segments are held together by means of a cord, to one extremity of which a *netsuke* is often attached.

The *kakemono*, or hanging scroll, generally painted, sometimes embroidered.

The *kōrō*, or incense-burner, generally of bronze or porcelain.

The *makimono*, or scroll, not meant to be hung up. It is used chiefly for manuscripts, which are often beautifully illuminated.

The *netsuke*, originally a kind of button for the medicine box, pipe-case, or tobacco-pouch, carved out of wood or ivory. These little articles have developed into gems of art.

The *okimono*, a general name for various small ornaments having no definite use, but intended to be placed in an alcove or a cabinet.

Mention may also be made of various gear appertaining to the Japanese sword (*katana*) and often cunningly wrought in metals and alloys, of which latter the best-known are *shibu-ichi* and *shakudo*, both formed of a basis of copper with varying admixtures of silver and gold. Specially noteworthy among these articles are the *tsuba*, or guard, and the *menuki*,—small ornaments fixed one on each side of the hilt, and held in place by the silk cord which binds together the various parts of the handle.

The best books on Japanese art are very expensive. Anderson's *Pictorial Arts of Japan* and Morrison's *Painters of Japan* are splendidly illustrated. Brinkley's *Japan and China* has one volume—the eighth—entirely devoted to ceramics. Dick's *Arts and Crafts of Old Japan* is a handy compendium. Strange's *Japanese Colour Prints* may be recommended for its special subject. The *Kokkeica* (a serial) and the *Shimbi Sho-in's* publications are beautiful, but costly.

## 23.—OUTLINE OF JAPANESE HISTORY.

Nothing is known concerning the origin of the Japanese people, or the period at which they reached their present habitat. The dawn of trustworthy history, in the 5th century after Christ, finds the Mikados—Emperors claiming descent from the Sun-Goddess Ama-terasu—already governing all Japan except the North, which was still occupied by the Aino aborigines, and Chinese civilization beginning to filter into what had apparently hitherto been a semi-barbarous land. The chief pioneers of this civilization were Buddhist priests from Korea. From that time onward Japanese history consists, broadly speaking, in the rise of successive great families and chiefs, who, while always professing a nominal respect for the divine authority of the Mikado, practically usurp his power and are the *de facto* rulers of the country. By the end of the 12th century, the old absolutism had been converted into a feudalism, of which Yoritomo, the successful chieftain of the house of Minamoto, became the acknowledged head under the title of *Shōgun*, which closely corresponds in etymology and in signification to the Latin *Imperator*. Thus was inaugurated the dual system of government which lasted down to the year 1868,—the Mikado supreme in name, but powerless and dwelling in a gilded captivity at the old capital Kyōto; the Shōgun with his great feudatories, his armed retainers, and his well-filled exchequer, ruling the whole empire from his new capital in Eastern Japan,—first Kamakura, then Yedo. During the latter period of the nominal supremacy of the Minamoto family of Shōguns, the real power was in the hands of their chief retainers, the Hōjō family,—the political arrangement thus becoming a triple one. The rule of the Hōjō was rendered memorable by the repulse of the Mongol fleet sent by Kublai Khan to conquer Japan, since which time Japan has never been invaded by any foreign foe. The Ashikaga line of Shōguns grasped the power which had fallen from the Hōjō's hands, and distinguished themselves by their patronage of the arts. The second half of the 16th century was a period of anarchy, during which two great soldiers of fortune who were not Shōguns—Nobunaga and Hideyoshi—successively rose to supreme power. Hideyoshi even went so far as to conquer Korea and to meditate the conquest of China, an enterprise which was, however, interrupted by his death in A.D. 1598. Tokugawa Ieyasu, Hideyoshi's greatest general, then succeeded in making Japan his own, by the great victory of Seki-ga-hara in 1600. Finally overthrowing all rivals at Ōsaka in 1615, he founded a dynasty of Shōguns that ruled the land in profound peace for two and a half centuries, namely, till 1868. Among the means resorted to for securing this end, were the ejection of the Catholic missionaries and the closing of the country to foreign trade. Nagasaki was the only place in the empire at which any communication with the outer world was permitted; no European nation but the Dutch was allowed to trade there, and even Dutch commerce was restricted within narrow limits. At last, in 1853, the government of the United States sent a fleet under the command of Commodore Perry to insist on the abandonment of the Japanese policy of isolation. This act of interference from the outside gave the *coup de grâce* to the Shogunate, which had previously been weakened by internal discontent. It fell, and in its fall dragged down the whole fabric of mediæval Japanese civilisation. On the one hand, the Mikado was restored to the absolute power which

had belonged to his ancestors centuries before. On the other, Europeanism (if one may so phrase it) became supreme in every branch of thought and activity. The natural outcome of this has been the Europeanisation of the monarchy itself. Not only has the Court adopted foreign manners and etiquette,—it has granted a Constitution modelled on that of Prussia; and the Diet, as it is termed, meets yearly. Japanese trade and industry have developed enormously under the new regime, while the reconstruction of the army and the creation of a navy, both of which have won laurels in recent wars, have placed Japan among the great powers of the world. Japan's foreign acquisitions are the Lûchû Islands, Formosa, and Korea, while South Manchuria has also come under her sphere of influence.

The following are the chief dates of Japanese history:—

Mythical Period.		B.C.
		A.D.
	Accession of the first Mikado, Jimmu Tennō ... ..	660
	Prince Yamato-take conquers S.W. and E. Japan ... ..	97-113
	Conquest of Korea by the Empress Jingō ... ..	200
	First Chinese books brought to Japan... ..	285
	Buddhism introduced from Korea ... ..	552
	Shōtoku Taishi patronises Buddhism ... ..	593-621
	Government remodelled on Chinese bureaucratic plan ... ..	600-800
	Chinese calendar introduced ... ..	602
	Fujiwara family predominant... ..	670-1050
	The Court resides at Nara... ..	709-784
	First extant Japanese book published ( <i>Kojiki</i> ) ... ..	712
	Printing introduced ... ..	770
	Kyōto made the capital ... ..	794
	Invention of the Hiragana syllabary ... ..	809
	Struggle between the house of Taira and Minamoto... ..	1156-1185
	Yoritomo establishes the Shogunate at Kamakura ... ..	1192
	Hōjō family predominant... ..	1205-1333
	Repulse of the Mongols ... ..	1274-1281
	Two rival lines of Mikados, the Northern and Southern Courts ... ..	1332-1392
	Ashikaga dynasty of Shōguns... ..	1338-1565
	The Portuguese discover Japan ... ..	1542
	St. Francis Xavier arrives in Japan ... ..	1549
	First persecution of the Christians... ..	1587
	Yedo founded by Ieyasu ... ..	1590
	Hideyoshi invades Korea ... ..	1592-1598
	Battle of Seki-ga-hara ... ..	1600
	Tokugawa dynasty of Shōguns ... ..	1603-1868
	Japan closed and Christianity prohibited ... ..	1624
	The Dutch relegated to Deshima ... ..	1639
	Kaempfer visits Japan ... ..	1690-1693
	Arrival of Commodore Perry ... ..	1853
	First treaty signed with the United States ... ..	1854
	Great earthquake at Yedo... ..	1855
	First treaties with European Powers ... ..	1857-1859
	Yokohama opened to foreign trade... ..	1858
	First Japanese embassy sent abroad ... ..	1860
	Bombardment of Shimonoseki... ..	1864
	Civil war at Kyōto ... ..	1864-1865
	The Shogunate abolished and the Mikado again rules ... ..	1868
	Civil war between Imperialists and partisans of the Shōgun ... ..	1868-1869

The Mikado removes to Yedo (Tōkyō) ... ..	1869
Abolition of feudal system ... ..	1871
Tōkyō-Yokohama railway opened ... ..	1872
Adoption of Gregorian calendar ... ..	1873
Expedition to Formosa ... ..	1874
Wearing of swords interdicted... ..	1876
Satsuma rebellion ... ..	1877
New Codes published... ..	1880-1906
Constitution promulgated .. ..	1889
First Diet met ... ..	1890
Victorious war with China ... ..	1894-1895
Formosa added to the empire ... ..	1895
Gold standard adopted ... ..	1897
New treaties come into operation, whereby all foreigners are brought under Japanese law ... ..	1899
Japan joined European powers in relief of Peking ... ..	1900
Anglo-Japanese alliance ... ..	1902
Victorious war with Russia; protectorate over Korea... ..	1904-5
Annexation of Korea ... ..	1910
Accession of present Emperor... ..	1912

## 24.—JAPANESE CHRONOLOGICAL TABLES.

The Japanese, instead of calculating from the Christian era, employ what are called "year-names" lasting for a variable number of years. Thus, 1913 is the 2nd year of "Taishō." Formerly, also, the year began about six weeks later than ours, and the calendar was lunar, making all dates variable from year to year. This is what is occasionally referred to in the present volume under festivals, etc., as "Old Style."

The following tables, adapted by permission from a little work compiled many years ago by Sir Ernest Satow for private circulation, will facilitate reference to Japanese historical dates.

Table I. gives the Japanese *Nengō* or "year-names,"\* arranged alphabetically, with the equivalent of each according to the Christian calendar, the first number being the year in which the "year-name" commenced, the second that in which it ended. Some few may appear to be repetitions of each other, for instance, *En-reki* and *Yō-ryaku*, both representing the period 1160-1. The reason of this is that the Chinese characters 永曆, with which this "year-name" is written, admit of being read in two ways, much as, among ourselves, some persons pronounce the word "lieutenant" *lyootenant*, others *leftenant*. The remaining tables are self-explanatory, giving as they do, in alphabetical order, the names of the Mikados, Shōguns, and Regents, with the dates of their reigns. Note only that the alternative name of each Shōgun is that conferred on him posthumously. For instance, the ruler known to history as *Ieyasu*, was, so to say, canonised under the title of *Tōshōgū*.

Another system, in concurrent use with the "year-names," is that of the era (*Kigen*) of the first Emperor, Jimmu Tennō, who, according to the accepted chronology, ascended the throne in 660 B. C., as mentioned above. By this reckoning, the year 1913, for instance, becomes 2573. This method of dating is, however, but little employed, except by certain historiographers and in school text-books.

\* For details, see "Things Japanese," articles *Time* and *Festivals*.

TABLE I.

THE JAPANESE "YEAR-NAMES."

An-ei	安永	1772-81	Chōkō	長亨	1487-89	Eiroku	永祿	1558-70
Angen	安元	1175-77	Chōkwan	長寬	1163-65	Eishō	永承	1045-53
Ansei	安政	1854-60	Chōkyū	長久	1040-44	Eishō	永正	1504-21
Antei	安貞	1227-29	Chōreki	長曆	1037-40	Eiso	永祚	989-90
Anwa	安和	968-70	Chōroku	長祿	1457-60	Eitoku	永德	1381-84
Bummei	文明	1469-87	Chōshō	長承	1132-35	Eiwa	永和	1375-79
Bumpō	文保	1317-19	Chōtoku	長徳	995-99	Embun	延文	1356-61
Bun-an	文安	1444-49	Chōwa	長和	1012-17	Empō	延寶	1673-81
Bunchū	文中	1372-75	Daidō	大同	806-10	Enchō	延長	923-31
Bun-ei	文永	1264-75	Dai-ei	大永	1521-28	Engen	延元	1336-40
Bunji	文治	1185-90	Daihō	大寶	701-04	Engi	延喜	901-23
Bunki	文龜	1501-04	Daiji	大治	1126-31	Enkei	延慶	1303-11
Bunkwa	文化	1804-18	Daikwa	大化	645-50	Enkyō	延享	1744-48
Bunkyū	文久	1861-64	Eichō	永長	1096-97	Enkyū	延久	1069-74
Bun-ō	文應	1260-61	Ei-en	永延	987-89	En-ō	延應	1239-40
Bunroku	文祿	1592-96	Eihō	永保	1081-84	Enryaku	延曆	782-806
Bunryaku	文曆	1234-35	Eiji	永治	1141-42	Entoku	延徳	1480-92
Bunsei	文政	1818-30	Eikyō	永享	1429-41	Gembun	元文	1736-41
Bunshō	文正	1466-67	Eikyū	永久	1113-18	Genchū	元中	1384-93
Bun-wa	文和	1352-56	Eikwan	永觀	983-85	Gen-ei	元永	1118-20
Chōgen	長元	1028-37	Eiman	永萬	1185-86	Genji	元治	1864-65
Chōhō	長保	999-1004	Einin	永仁	1293-99	Genkei	元慶	877-85
Chōji	長治	1104-06	Eireki	永曆	1160-61	Genki	元龜	1570-73

Genkō	元亨	1321-24	Jō-ei	貞永	1232-33	Kempō	建保	1213-19
Genkō	元弘	1331-34	Jō-gen	貞元	976-78	Kenchō	建長	1249-56
Genkyū	元久	1204-06	Jōkwan	貞觀	859-77	Ken-ei	建永	1206-07
Gennin	元仁	1224-25	Jōji	貞治	162-68	Kengen	乾元	102-03
Gen-ō	元應	1319-21	Jō-kyō	貞享	1684-88	Kenji	建治	1275-78
Genroku	元祿	1688-1704	Jō-ō	貞應	1222-24	Kenkyū	建久	1190-99
Genryaku	元暦	1184-85	Jōwa	貞和	1345-50	Kennin	建仁	1201-04
Gentoku	元徳	1329-31	Ju-ei	壽永	1182-85	Kenryaku	建暦	1211-13
Genwa	元和	1615-24	Ka-ei	嘉永	1848-54	Kentoku	建徳	1370-72
Hakuchi	白雉	650-55	Kagen	嘉元	1303-06	Kō-an	弘安	1278-88
Hakuhō	白鳳	673-86	Kahō	嘉保	1094-96	Kō-an	康安	1361-62
Heiji	平治	1159-60	Kajo	嘉祥	848-51	Kōchō	弘長	1261-64
Hō-an	保安	1120-24	Kakei	嘉慶	1387-89	Kō-ei	康永	1342-45
Hō-ei	寶永	1704-11	Kakitsu	嘉吉	1441-44	Kōgen	康元	1256-57
Hō-en	保延	1135-41	Ka-ō	嘉應	1169-71	Kōhei	康平	1058-65
Hōgen	保元	1156-59	Kareki	嘉暦	1326-29	Kōhō	康保	964-68
Hōji	寶治	1247-49	Karoku	嘉祿	1225-27	Kōji	康治	1142-44
Hōki	寶龜	770-81	Kashō	嘉祥	848-51	Kōji	弘治	1555-58
Hōreki	寶曆	1751-64	Kashō	嘉承	1106-08	Kōkoku	興國	1340-46
Hōtoku	寶徳	1449-52	Katei	嘉禎	1235-38	Kōkwa	弘化	1844-48
Ji-an	治安	1021-24	Kei-an	慶安	1648-52	Kōnin	弘仁	810-24
Jingo	神護	767-70	Keicho	慶長	1596-1615	Kō-ō	康應	1389-90
Keiun	慶雲		Kei-ō	慶應	1865-68	Kōreki	康暦	1379-81
Jinki	神龜	724-29	Kei-un	慶雲	704-08	Kōroku	亨祿	1528-32
Jireki	治暦	1065-69	Kemmu	建武	1334-38	Kōshō	康正	1455-57
Jishō	治承	1177-81						



Kōtoku	享德	1452-55	Manju	萬壽	1024-28	Shōchō	正長	1428-29
Kōwa	康和	1099-1104	Meiji	明治	1868-1912	Shōchū	正中	1324-26
Kōwa	弘和	1381-84	Mei-ō	明應	1492-1501	Shōgen	正元	1259-60
Kwam-bun	寬文	1661-73	Meireki	明曆	1655-58	Shōgen	承元	1207-11
Kwampeī	寬平	889-98	Meitoku	明德	1390-94	Shōhei	承平	931-38
Kwampō	寬保	1741-44	Meiwa	明和	1764-72	Shōhei	正平	1346-70
Kwan-ei	寬永	1624-44	Nimpei	仁平	1151-54	Shōhō	承保	1074-77
Kwan-en	寬延	1748-51	Nin-an	仁安	1166-69	Shōhō	正保	1644-48
Kwangen	寬元	1243-47	Ninji	仁治	1240-43	Shōji	正治	1199-1201
Kwanji	寬治	1087-94	Ninju	仁壽	851-54	Shōka	正嘉	1257-59
Kwanki	寬喜	1229-32	Ninwa	仁和	885-89	Shōkei	正慶	1332-33
Kwankō	寬弘	1004-12	Ō-an	應安	1368-75	Shōkyū	承久	1219-22
Kwannin	寬仁	1017-24	Ō-chō	應長	1311-12	Shō-o	正應	1288-93
Kwan-ō	觀應	1350-52	Ō-ei	應永	1394-1428	Shō-ō	承應	1652-55
Kwansei	寬政	1789-1801	Ōhō	應保	1161-63	Shōreki	正曆	990-95
Kwanshō	寬正	1460-66	Ōnin	應仁	1467-69	Shōreki	承曆	1077-81
Kwan-toku	寬德	1044-46	Ōtoku	應德	1084-87	Shōtai	昌泰	898-904
Kwanwa	寬和	985-87	Ōwa	應和	961-64	Shōtoku	承德	1097-99
Kyōhō	享保	1716-36	Reiki	靈龜	715-17	Shōtoku	正德	1711-16
Kyōtoku	享德	1452-55	Rekinin	曆仁	1238-39	Shōwa	承和	834-48
Kyōwa	享和	1801-04	Reki-ō	曆應	1338-42	Shōwa	正和	1312-17
Kyū-an	久安	1145-51	Saikō	齊衡	854-57	Shuchō	朱鳥	680-701
Kyūju	久壽	1154-56	Shitoku	至德	1384-87	Shujaku	朱雀	672-72
Man-en	萬延	1860-61	Shō-an	承安	1171-75	Taiji	大治	1126-31
Manji	萬治	1658-61	Shō-an	正安	1299-1302	Taishō	大正	1912-—

Tembun	天文	1532-55	Ten-en	天延	973-76	Tenshō	天承	1131-32
Temmei	天明	1781-89	Tengen	天元	978-83	Tenshō	天正	1573-92
Tempei Hōji	天平 寶字	757-65	Tengyō	天應	938-46	Tentoku	天德	957-61
Tempei Jingo	天平 神護	765-67	Tenkei	天慶	947-57	Tenwa	天和	1681-84
Tempei Shōbō	天平 勝寶	749-57	Tenji	天治	1124-26	Tenyō	天養	1144-45
Tempō	天保	1830-44	Tenju	天授	1375-81	Tokuji	德治	1306-08
Tempuku	天福	1233-34	Tenki	天喜	1053-58	Wadō	和銅	708 15
Tempyō	天平	729-49	Tennin	天仁	1108-10	Yōrō	養老	717-24
Ten-an	天安	857-59	Ten-ō	天應	781-82	Yōryaku	永曆	1160-61
Tenchō	天長	824-34	Tenroku	天祿	970-73	Yōso	養祚	989-90
Ten-ei	天永	1110-13	Tenryaku	天曆	947-57	Yōwa	養和	1181-82

TABLE II.

## LIST OF MIKADOS. †

Ankan	534-35	Fushimi	1288-98	Go-Ichijō	1017-36
Ankō	454-56	<i>Gemmyō</i>	708-15	Go-Kame- yama	1368-92
Annei	548- 511B.C.	<i>Genshō</i>	715-23	Go-Kashiwa- bara	1501-62
Antoku	1181-85	Go-Daigo	1319-39	Go-Kōgen *	1352-71
Bidatsu	572-85	Go-Enyū *	1372-82	Go-Komatsu *	1383-92
Chūai	192-200	Go-Fukakusa	1247-59	Go-Komatsu	1392- 1412
Chūkyō	1222-22	Go-Fushimi	1299- 1301	Go-Kōmyō	1644-54
Daigo	898-930	Go-Hanazono	1429-64	Go-Mizuno-o	1612-29
Enyū	970-84	Go-Horikawa	1222-32	Go-Momo- zono	1771-79

† All those not marked B. C. are subsequent to the Christian era. Female Mikados are printed in italics. The sovereigns whose names are marked with an asterisk belonged to the Northern Court (see p. 72), and are excluded by modern historians from the legitimate line of succession.

Go-Murakami	1319-68	Jomei	629-41	Kwammu	782-806
Go-Nara	1527-57	Junna	824-33	Kwazan	985-86
Go-Nijō	1302-03	Junnin	758-64	Meiji	1868-1912
Go-Reizei	1046-68	Juntoku	1211-21	Meishō	1630-43
Go-Saga	1243-46	Kaikwa	157-98B.C.	Mommu	697-707
Go-Sain	1655-63	Kameyama	1260-74	Momozono	1747-62
Go-Sakura-machi	1763-70	Keikō	71-130	Montoku	851-58
Go-Sanjō	1069-73	Kensō	485-87	Murakami	947-67
Go-Shirakawa	1156-58	Keitai	507-31	Muretsu	499-506
Go-Shujaku	1037-45	Kimmei	540-71	Naka-mikado	1710-35
Go-Toba	1186-98	Kōan	392-291B.C.	Nijō	1159-65
Go-Tsuchi-mikado	1465-1500	Kōbun	672-72	Nimmyō	834-50
Go-Uda	1275-87	Kōgen	214-158B.C.	Ninken	488-98
Go-Yōzei	1587-1611	Kōgyoku	642-45	Ninkō	1817-46
Hanazono	1308-18	Kōgon *	1332-35	Nintoku	313-99
Hansei	406-11	Kōkaku	1780-1817	Ōgimachi	1558-86
Heizei	806-09	Kōken	749-58	Ōjin	270-310
Higashi-yama	1687-1709	Kōkō	885-87	Reigen	1663-86
Horikawa	1087-1107	Kōmei	1847-66	Reizei	968-69
Ichijō	987-1011	Kōmyō *	1336-48	Richū	400-05
Inkyō	412-53	Kōnin	770-81	Rokujō	1166-68
Itoku	510-477B.C.	Konoe	1142-55	Saga	810-23
Jimmu	660-585B.C.	Kōrei	290-215B.C.	Saimei	655-61
Jingō Kōgō	201-69	Kōshō	475-393B.C.	Sakura-machi	1736-47
Jitō	690-96	Kōtoku	645-54	Sanjō	1012-15

Seimu	131-90	Shujaku	931-46	Temmu	673-86
Seinei	480-84	<i>Suiko</i>	593-628	Tenchi	662-71
Seiwa	859-76	Suinin	29 B.C.- 70 A.D.	Toba	1108-23
Senkwa	536-39	Suisei	581- 549 B.C.	Tsuchi- mikado	1.99- 1210
Shijō	1233-42	Sujin	97-3. B.C.	<i>Tsumuzashi</i>	484-84
Shirakawa	1073-86	Sujun	588-92	Uda	888-97
Shōkō	1411-28	Sukō *	1349-52	Yōmei	586-87
Shōmu	724-48	Sutoku	1124-41	Yōzei	877-84
<i>Shōtoku</i>	765-70	Takakura	1169-80	Yūryaku	457-59

TABLE III.

## LIST OF SHŌGUNS.

Hidetada (Taitoku-In)	1605-1623	Koreyasu	1266-1289
Hisa-akira	1289-1308	Morikuni	1308-1333
Ieharu (Shimmei-In)	1760-1786	Morinaga (Ōtō-no-Miya)	1333-1334
Iemitsu (Taiyū-In)	1623-1650	Munetaka	1252-1266
Iemochi (Shōtoku-In)	1858-1866	Nariyoshi (Shigenaga)	1334-1338
Ienari (Bunkyo-In)	1787-1838	Sanetomo	1203-1219
Ienobu (Bunshō-In)	1709-1713	Takauji (Tōji-In)	1338-1356
Iesada (Onkyō-In)	1853-1858	Tsunayoshi (Jōken-In)	1680-1709
Ieshige (Junshin-In)	1745-1760	Yorie	1202-1203
Ietsugu (Yūshō-In)	1713-1716	Yoritomo	1192-1199
Ietsuna (Gen-yū-In)	1651-1680	Yoritsugu	1244-1250
Ieyasu (Tōshō-gū)	1603-1605	Yoritsune	1226-1243
Ieyoshi (Shintoku-In)	1838-1853	Yoshiaki (Reiyō-In)	1568-1597

Yoshiharu (Manshō-In)	1521-1546	Yoshimochi (Shōtei-In)	1394-1423
Yoshihide (Daichi-In)	1568-1568	Yoshimune (Yūtoku-In)	1716-1745
Yoshihisa (Jōtoku-In)	1472-1489	Yoshinobu (Keiki)	1867-1868
Yoshikatsu (Keiun-In)	1441-1443	Yoshinori (Fukō-In)	1429-1441
Yoshikazu (Chōtoku-In)	1423-1425	Yoshinori (Hōkyō-In)	1358-1367
Yoshiki	1490-1494	Yoshitane (Keirin-In)	1508-1521
Yoshimasu (Jishō-In)	1449-1472	Yoshiteru (Kōgen-In)	1548-1565
Yoshimitsu (Rokuon-In)	1368-1394	Yoshizumi (Hōju-In)	1494-1508

TABLE IV.

LIST OF THE REGENTS (*Shikun*) OF THE HŌJŌ FAMILY.

Tokimasa	Born. 1136	Died. 1216	Tokimune	Apptd. 1261	Died. 1284
Yoshitoki	Apptd. 1205	1227	Sadatoki	1284	1311
Yasutoki	1225	1242	Morotoki	1301	1311
Tsunetoki	1243	1263	Takatoki	1312	1333
Tokiyori	1246	1263			

## 25.—LIST OF CELEBRATED PERSONAGES.

The following list of celebrated personages referred to in this book, and likely to be mentioned by guides when explaining objects of historical or artistic interest, may be found useful.

AKAHITO (flourished circa A.D. 700), one of the earliest poets of Japan. His full name was Yamabe-no-Akahito.

ANTOKU TENNŌ, an ill-fated infant Mikado, who perished at sea in A.D. 1185, during the civil war waged between the great families of Taira and Minamoto. (See also end of Route 47).

ASAHIYA SABURŌ (end of 12th century), one of Yoritomo's doughtiest retainers, was distinguished by almost incredible physical strength. He is depicted in art as hurling great rocks with the same ease that he flings stalwart rivals, and as swimming with a live shark under each arm.

BAKIN (1767-1848), the greatest novelist of modern Japan. His most famous production is the *Hakkenden*, or "Story of Eight Dogs." This amazingly voluminous work (it fills no less than one hundred and six volumes!) sets forth the adventures of eight heroes of semi-canine parentage, who represent the eight cardinal virtues.

**BENKEI**, or **MUSASHI-BŌ BENKEI** (12th century), was Yoshitsune's famous henchman. How many of Benkei's achievements are historical, it would be hard to say. According to the current version, he was eight feet in height, strong as a hundred men, and had even in early years performed so many deeds of violence as to have been nicknamed *Oni-waka*, "the Devil Youth." Having attempted to cut down Yoshitsune, then a mere stripling, on the Gojō bridge in Kyōto, he found in him his master in the art of fencing, and was made to sue for quarter. So great was the veneration thus inspired in his breast that he thenceforth attached himself to Yoshitsune's fortunes, and died battling in his cause. The fight between Yoshitsune and Benkei is a favourite subject with the artists of Japan. Another is the subterfuge by which Benkei made way for his master and their little band through one of the barriers where, at that time, all travellers were liable to be stopped. He pretended that he was a priest sent to collect subscriptions for the building of a new temple, and therefore privileged to travel free. The pictures represent him reading out his supposed ecclesiastical commission from a scroll to the barrier-keepers, who were too ignorant of letters to discover the feint. This story is the subject of a popular drama called *Kanjin-chō*. See de Benneville's "*Saitō Musashi-Bō Benkei*."

**BUSON** (see p. 59.)

**CHIKAMATSU MONZAEMON** (1653-1724) was Japan's foremost playwright. His dramas are still immensely popular.

**CHŌ DENSU** (see p. 57).

**DARUMA** (Sanskrit, *Dharma*), an Indian Buddhist patriarch of the 6th century, who sat for nine years in profound abstraction till his legs rotted away and fell off.

**DATE MASAMUNE** (1567-1636), Daimyō of Sendai, is chiefly remembered for the embassy which he despatched to the Pope and to the King of Spain in 1614. This nobleman was eminent as a warrior, a diplomatist, and a patron of learning and art.

**DENGYŌ DAISHI** (flourished about A. D. 800) was the first Buddhist abbot of Hiei-zan, near Kyōto. He made a long sojourn in China for the purpose of esoteric study, and brought back with him the doctrines of the Tendai sect.

**EN NO SHŌKAKU** was a famous Buddhist saint and miracle-worker of the 7th century, and the first human being to ascend Haku-san, Daisen, Tateyama, and others of Japan's highest mountains, it being part of his mission to bring all such remote and inaccessible places under the sway of Buddha. Having been slandered as a magician and condemned to death, he so fortified himself by the use of mystic signs and formulæ that the swords of the executioners sent to behead him snapped in pieces; but afterwards he flew away through the air, and was never again seen by mortal eyes.

**ENKŌ DAISHI** (1133-1212) was born of respectable parents in the province of Mimasaka. At the age of nine, he was entered as a pupil at a



DARUMA.

seminary in his native province; but his teacher, recognising his exceptional powers, sent him up to the great monastery on Hiei-zan in 1147, with a letter containing only these words: "I send you an image of the great sage Monju." On the letter being presented, the priest to whom it was addressed asked where the image was, and was much astonished when the child alone appeared before him. But the young novice soon justified the implied estimate of his great intellectual powers, and made such rapid progress in his studies that at the end of the same year he was judged fit for initiation into the priesthood. The prospect was held out to him of ultimately obtaining the headship of the Tendai sect; but he preferred to devote himself to the study of theology, and finally developed a special doctrine of salvation, or the road to the "Pure Land," from which the new sect was named *Jōdo*, this word having the same meaning as the Sanskrit *Sulchavâti* or "Pure Land," the paradise of Amida. In 1207 he settled at Kyōto near the site of the present monastery of Chion-in, and there breathed his last at the age of seventy-nine.

ESHN (942-1017), a Buddhist abbot who is famous as a sculptor.

FORTY-SEVEN RŌNINS. Their story, too long to be told here, will be found in *Things Japanese*.

FUJIWARA FAMILY. This, the greatest of Japan's aristocratic houses, traces its origin back to mythological times. Already in the seventh century, its then head, Kamatari, was regent of the empire. Down to the middle of the eleventh century, its members engrossed the high offices of state and supplied most of the Mikados' consorts. Even now, nearly two-thirds of the Court nobility (*Kuge*) are of Fujiwara descent.

GO-DAIGO TENNŌ (reigned 1.19-1339) was a Mikado celebrated for his misfortunes. For about a century before his time the throne had been in a state of vassalage to the powerful Hōjō "Regents" at Kamakura; and his endeavour to shake off their domination only resulted, after much shedding of blood, in his being taken prisoner and banished to the Oki Islands. When the Hōjō fell in 1333 under the sword of the loyalist warrior Nitta Yoshisada, the Emperor Go-Daigo was recalled from exile. But the times were not ripe for the abolition of military rule, nor was Go-Daigo wise in his choice of counsellors after his restoration. Ashikaga Takauji, who had posed as the champion of Imperial rights, desired nothing so much as to become Shōgun himself, and bribed the Mikado's concubine Kado-ko to poison her lord's mind against those who had served him most faithfully, and even against his own son, Prince Morinaga (also known as Ōtō-no-miya), who was declared a rebel, cast into a dungeon at Kamakura, and there murdered. Go-Daigo repented of his folly and weakness when it was too late. Takauji left Kyōto, and the army sent to smite him received such a crushing defeat that Go-Daigo was forced to seek safety in flight. Thereupon Takauji set another Mikado on the throne. But as Go-Daigo continued to be recognised by many as the rightful ruler, the sovereignty was split into two rival branches, called the Southern (legitimate) and the Northern (usurping) Courts. After sixty years of strife and misery, the Northern Court triumphed in 1392, the representative of the Southern dynasty handing over to it the Imperial regalia. Go-Daigo perished at an early period of the struggle. His Court — if we may so call the mountain fastness where he mostly encamped — was at Yoshino, whose position to the south of Kyōto was the origin of the epithet "Southern" applied to it by Japanese historians.

GYŌGI BOSATSU (670-749), a Korean by birth, and a Buddhist abbot and saint, is the subject of many artistic fictions. He is credited not only with the invention of the potter's wheel, which was certainly used in

Japan before his time, but with a number of important wood-carvings and other works of art. The ware called after him, *Gyōgi-yaki*, is earthenware,—dark, glossy, very solid, having wave-lines in the interior, and on the outside a pattern resembling the impression made by matting. He built bridges, opened up mountain districts, and above all he was instrumental in fusing the two antagonistic religions, Buddhism and Shintō into a single system (see p. 35).

**HACHIMAN TARŌ**, lit. the First-Born of the God of War, was a famous general at the end of the 11th century, whose real name was Minamoto-no-Yoshiie, and whose vigorous personality created the pre-eminence of the Minamoto or Genji family. He it was who conquered Northern Japan (the region beyond Sendai), and brought those hitherto barbarous provinces into permanent subjection to the Imperial sway. Artists often depict an episode in his career which showed his skill as a strategist, namely, his discovery of an ambush among the rushes, which he inferred from the disturbed flight of the wild-geese overhead. Like many other turbulent spirits of that time, he forsook the world and became a Buddhist monk at the approach of old age.

**HIDARI JINGORŌ**. (see p. 59).

**HIDEYOSHI** (15.6-1598), commonly known as the Taikō Hideyoshi—the word *Taikō* being a title indicative of exalted rank—has sometimes been called the Napoleon of Japan. Of low birth and so ugly as to earn the nickname of “Monkey Face,” Hideyoshi worked his way up by sheer will, hard fighting, and far-sighted ability, to the position of Nobunaga’s most trusty lieutenant; and when that ruler died in 1582, Hideyoshi, having slain his chief enemies and captured Kyōto, became practically monarch of Japan with the title of Regent (*Kwampaku*), which till then had never been accorded to any but the highest nobility. Hideyoshi carried out many wise measures of internal policy, such as financial reform, the improvement of the great cities of Kyōto and Ōsaka, and the encouragement of maritime trade. He was also more merciful to his foes and rivals than his predecessor Nobunaga had been. His greatest failing was the vulgar ambition of the *parvenu*. His dream was to conquer China and become Emperor of the whole East. As a first step towards this, he sent an army across the straits to Korea under command of the celebrated generals Katō Kiyomasa and Konishi Yukinaga,—the latter a Christian, as were many of the soldiers of the expedition. Korea was ruined, and Japan nowise benefited. Hideyoshi’s death resulted in the withdrawal of the Japanese troops from the peninsula, and in the speedy overthrow of his own family power which he had hoped to render hereditary.

**HISHIGAWA MORONOBU** (see p. 58).

**HITOMARO** (flourished circa A. D. 700) was one of Japan’s earliest great poets, and the rival of Akahito. His full name was Kakinomoto-no-Hitomaro.

**HŌJŌ FAMILY**. Established first at Hōjō, then at Kamakura in Eastern Japan, this family governed the empire as military regents from 1205 to 1333 under the nominal rule of Shōguns living at Kyōto. Hōjō Tokimune made his rule (1261-1284) illustrious by the repulse of the Mongol fleet which Kublai Khan had sent to invade Japan.

**HOKUSAI** (see p. 58).

**IEMITSU** (1604-1651), the third Shōgun of the Tokugawa dynasty, inherited the administrative ability of his grandfather Ieyasu, and devoted his peaceful reign to perfecting the system of government established by that prince, including the elaborate system of espionage, touching which early European writers on Japan have so much to say. To him is due the



rule according to which all the Daimyōs were obliged to reside during half the year in Yedo, and to leave their families there as hostages during the other half. It was also Iemitsu who suppressed Christianity as dangerous to the state, and closed up the country against all foreigners except the Dutch and Chinese, who were permitted to trade at Nagasaki under humiliating restrictions. In fact, it was Iemitsu who consolidated what we call "Old Japan." His tomb is at Nikkō near that of Ieyasu.

IYASU (1542-1616), one of the greatest generals, and altogether the greatest ruler that Japan has ever produced, was by birth one of the small Daimyōs of the province of Mikawa, and a scion of the noble family of Minamoto. His own surname was Tokugawa. Having served under both Nobunaga and the Taikō Hideyoshi, he profited by the latter's death in 1598 to make war on his infant son Hideyori, seized the great castle of Ōsaka, burnt the Taikō's celebrated palace of Momoyama at Fushimi, and finally, in the year 1600, defeated all his enemies at the battle of Seki-ga-hara, a small village in the province of Ōmi, now a station on the Tōkaidō Railway. Meanwhile he had, in 1590, moved his own headquarters from Shizuoka, where they had been for many years, to Yedo, then an unimportant fishing-village, which he chose on account of the strategic advantages of its position. In 1603 he obtained from the *fainéant* Court of Kyōto the title of Shōgun, which was borne by his descendants during two and a half centuries of unbroken peace, till Commodore Perry's arrival in 1853 led to the revolution of 1868, and to the break-up of Japanese feudalism and dualism. The statecraft which caused so long a reign of peace under one dynasty to take the place of the secular struggles between petty warring chieftains, consisted principally in maintaining a balance of power whereby the rivalries of the greater Daimyōs were played off against each other, and in the annexation to the Shōgun's own domain, or to those of his nearest relatives, of large strips of territory in all portions of the Empire. These served as coigns of vantage, whence, in those days of difficult communication, the actions of each Daimyō could more easily be controlled. Ieyasu held in his own grasp all the military resources of the country, and forced all the Daimyōs to regard themselves as his feudatories. He likewise had the Court of Kyōto strictly guarded, —nominally as a protection for the sacred Mikado against rebel foes, but in reality to prevent His Majesty, who still retained the semblance of Imperial power, from endeavouring to shake off the fetters which made him a passive instrument in the Shōgun's hands. Ieyasu furthermore built powerful strongholds, made new highways, established a system of posts, and promulgated laws, which—if we accept the theory of paternal government alike in politics and in the family—were very wise, and which were in any case far in advance of anything that Japan had previously known. When the government had been established on a firm footing in 1605, Ieyasu followed the usual Japanese custom of abdicating in favour of his son. He retired to Shizuoka, and spent the evening of his life in encouraging the *renaissance* of Japanese literature which had just begun. To his munificence is owing the *editio princeps* of many an important work. His political testament, known as the "Legacy of Ieyasu," embodied the rules of paternal government by which his successors were forever to be guided; but (owing perhaps to the circumstance of its having long been kept from public knowledge) its authenticity has been doubted. Ieyasu was first buried at Kunō-zan, not far from Shizuoka, in a beautiful shrine on a castle-like eminence overlooking the sea. In the year 1617, his remains were removed to their present still grander resting-place at Nikkō. The dynasty of Shōguns founded

by Ieyasu is called the Tokugawa dynasty, from the surname of the family.

ISHIKAWA GOEMON (end of 16th century), the most notorious of Japanese robbers, is credited with having possessed the physical strength of thirty ordinary men. Being at last captured at the age of thirty-seven, he and his young son Ichirō were condemned to be boiled to death in a cauldron of oil, which sentence was carried out in the dry bed of the Kamogawa at Kyōto. In accordance with custom, the criminal composed a death-song, which ran as follows:

*Ishikawa ya  
Hama no masagoi wa  
Tsukuru to mo  
Yo ni musubito no  
Tane wa tsukimaji*

which may be rendered thus, "Though the stony-bedded rivers (*ishi-kawa* a pun on his own name) and the sand on the sea-shore come to an end, the line of thieves shall never come to an end."

ITŌ HIRUBUMI (1841-1909). The greatest Japanese statesman of modern times. By birth a samurai of the Chōshū clan, he was imbued at an early age with a desire to acquire Western knowledge, and, with a little band of reformers, escaped to Europe in 1863. Itō took an active part in the struggle against the Shogunate and, after the Restoration of 1867, in the numerous changes which crowded this new era. He became Minister of Public Works in the first Cabinet on Western lines, subsequently four times Prime Minister, and was chiefly responsible for the Constitution instituted in 1889. After the war with China, 1894-5, Itō and Li-Hung-Chang arranged the terms of peace whereby Formosa was ceded to Japan. When Korea came under the protection of Japan in 1905, he received the appointment of Resident-General and was shortly afterwards created a Prince. He was murdered by a Korean fanatic at Harbin, October 26, 1909.

IWASA MATASABU (see p. 58).

JIKAKU DAISHI (A. D. 794-864), a celebrated Buddhist abbot. Like many others of his time and profession, he visited China in quest of religious and magical lore.

JIMMU TENNŌ, that is, the Emperor Jimmu, is accounted by the Japanese annalists the first human sovereign of their country, which had till then been ruled over by the Shintō gods. Jimmu Tennō was himself descended from the Sun-Goddess Ama-terasu, and consequently semi-divine. The orthodox account of his career is that, starting from Kyūshū in the extreme west of Japan, he rowed up the Inland Sea with a band of devoted warriors, subduing the aborigines as he went along, in virtue of the commission which he had received from Heaven. After much fighting in what are now the provinces of Bizen and Yamato, and many miraculous occurrences, he died at the age of one hundred and thirty-seven, and was buried at Kashiwabara in Yamato, where his capital had been established after the conquest. The date assigned for his accession is the 11th February, 660 B.C., the anniversary of which day has been made a public holiday, and was chosen for the promulgation of the new Constitution in 1889, evidently with the desire to strengthen the popular belief in the authenticity and continuity of Japanese history. Jimmu Tennō and his successors during many centuries have, however, been condemned as myths by competent European investigators, though it is allowed that the Jimmu legend may possibly be an echo of some actual

invasion of Central Japan by western tribes of adventurers in very early days.

JINGŌ KŌGŌ, that is, the Empress JingŌ, ruled over Japan, according to the native annalists, from A.D. 201 to 269, when she died at the age of one hundred; but Mr. Aston, the leading authority on early Japanese history, while not denying the existence of this Japanese Semiramis, relegates most of her mighty deeds to the realm of fable. The chief legend connected with her is that of the conquest of Korea, to which country she crossed over with a gallant fleet, aided by the fishes both great and small and by a miraculous wave, and whence she returned only after receiving the abject submission of the king. During the three years of her absence in Korea, she held in her womb her son Ōjin, who is worshipped as Hachiman, the God of War. Next she turned her attention eastwards, and going in her fleet up the Inland Sea, smote the rebels of Yamato, as Jimmu Tennō is said to have done before her. Indeed, it has been suspected that the two legends are but varying versions of the same story.

JŌCHŌ, the most original of Japan's mediæval sculptors, flourished during the reign of the Emperor Go-Ichijō (A.D. 1017-1036). He carved Buddhist subjects.

JŌSETSU, (see p. 57).

KAGEKIYO (second half of 12th century) was a famous warrior of the Taira family, to whom various picturesque legends attach. On one occasion he disguised himself as a Buddhist priest, and took part in a grand temple service as an opportunity for attempting the life of Yoritomo. After the ruin of his party, he put out his own eyes, in order not to see the triumph of the rival house of Minamoto.

KANŌ, the family name of a celebrated school of painters (see p. 57). The Japanese custom of adoption is the key to the apparent mystery of so many men similarly gifted arising in one family.

KANŌ KIYOMASA was one of Hideyoshi's generals in the invasion of Korea at the end of the 16th century, and a fierce enemy of the Christians. He is one of the most popular Japanese heroes, and is worshipped—chiefly by the Nichien sect of Buddhists—under the name of Seishō Ōō.

KESA GOZEN (12th century) is the subject of a celebrated story. Though she was already wedded to another, her beauty inspired an amorous passion in the breast of a cousin only seventeen years of age, who did not hesitate to demand her of her mother. Alarmed for her mother's safety, Kesa Gozen feigned consent to his adulterous wishes, but on condition that he would first kill her husband. Then taking her husband's place in bed, she awaited the assassin. The cousin accordingly entered the room at midnight, and carried into effect his murderous intent, but was so horrified on discovering who his victim was that he forsook the world and became a monk, and finally a saint under the name of Mongaku Shōnin.

KIYOMORI (1118-1181) was head of the great house of Taira during its struggles with the rival house of Minamoto, and during the brief period of triumph which preceded its final overthrow at Dan-no-ura. From the year 1156 until his death, Kiyomori was all-powerful, engrossing all the highest offices of state for his own kinsmen, and governing the palace through his kinswomen, where boy Mikados succeeded each other like shadows on the throne. To suit his own convenience, he changed the capital for a time from Kyōto to Fukuwaka near the site of modern Kōbe,—an act of high-handed autocracy which was bitterly resented by the courtiers and the nobility, whose habits were interfered with and their resources taxed by the double move. While irritating the upper classes by his nepotism and

overbearing demeanour, he ground down the common people by his exactions, and endeavoured utterly to exterminate the Minamoto family. The famous beauty Tokiwa Gozen, handmaiden to Yoshitomo, was forced to yield to his embraces in order to save the life of her infant, the future hero Yoshitsune; and every woman that pleased his fancy had to minister to his lust. His eldest son Shigemori remonstrated with him in vain. But the storm did not break in his time. He died in his bed, leaving his whole house to perish four years later in a sea of blood.

KŌBŌ DAISHI (774-814), the most famous of all Japanese Buddhist saints, was noted equally as preacher, painter, sculptor, calligraphist, and traveller. Had his life lasted six hundred years instead of sixty, he could hardly have graven all the images, scaled all the mountain peaks, confounded all the sceptics, wrought all the miracles, and performed all the other feats with which he is popularly credited. Byōbu-ga-ura, near the modern shrine of Kōmpira in Shikoku, was his birth-place. His conception was miraculous, and he came into the world with his hands folded as if in prayer. He entered the priesthood in A.D. 793. Various legends are told of the trials to which he was subjected by evil spirits during his novitiate. At Onpe Muroto in Tosa, dragons and other monsters appeared out of the sea, and disturbed him in his devotions. These he drove away by repeating mystic formulæ called *Darani*, and by spitting at them the rays of the evening star which had flown from heaven into his mouth. At a temple built by him on this spot, he was constantly annoyed by hobgoblins who forced him to enter into conversation; but he finally got rid of them by surrounding himself with a consecrated enclosure into which they were unable to enter against his will. Having been sent to China as a student in 804, much as promising Japanese youths are sent to Europe or America to-day, he became the favourite disciple of the great abbot Hui-kwo (Jap. Hei-kwa), by whom he was charged to carry back to Japan the tenets of the Yogichiryū, or, as it is called in Japan, Shingon sect, which occupies itself greatly with mystic formulæ, magic spells, and incantations. Kōbō Daishi returned home in 806, bringing with him a large quantity of Buddhist books and devotional objects, and in 810 was installed as abbot of Tōji in Kyōto. A few years later he founded the great monastery of Kōya-san in Kishū, where he spent the closing days of a life of incessant toil. It is asserted that he did not die, but merely retired into a vaulted tomb, where he still awaits the coming of Miroku, the Buddhist Messiah. Among the innumerable great deeds with which this saint is credited, is the invention of the Hiragana syllabary. It should be noted that the name Kōbō Daishi (lit. the Great Teacher Spreading Abroad the Law) is a posthumous title conferred on him by the Emperor Daigo in the year 921. His name while alive was Kūkai.

KOBORI, lord of Enshū (1577-1645), courtier to Hideyoshi and Ieyasu, was the highest authority of his age on the tea ceremonies (*cha-no-yu*) and all the cognate æsthetic pursuits which that term sums up to the Japanese



KŌBŌ DAISHI.

mind,—curio-collecting, for instance, and the laying out of landscape gardens. The still existing school of flower arrangement (*Enshū-ryū*) derived from him distinguishes itself from others by its greater elaborateness and artificiality.

KOJIMA TAKANORI, also called Bingo-no-Saburō, was a high-born warrior of the 14th century, celebrated for his romantic loyalty to the Emperor Go-Daigo. When that ill-fated monarch was being carried off to exile by the minions of the usurping house of Hōjō, the faithful young soldier endeavoured to rescue him on the road. Having failed not only in this, but even in gaining access for a moment to his master's person, Takanori hit on a method of communication characteristically æsthetic and Japanese. Stealing at night into the garden of the inn where the Imperial party had halted, he scraped part of the bark of a cherry-tree bare, and on it wrote the following line of poetry :

天莫空勾踐      時非無范蠡

which, being interpreted, signifies

"Heaven! destroy not Kōsen,  
For he is not without a Hanrei!"

the allusion being to an ancient Chinese king, who, after twenty years of warfare, was at length helped to victory by the prowess of a faithful vassal. When day broke, the soldiers, seeing the writing, but being too ignorant to decipher it, showed it to their Imperial captive, who at once understood that it referred to himself and was meant to intimate that faithful friends were at hand. The choice of a cherry-tree was not the least significant part of the deed; for that tree is in Japan the emblem of patriotism and loyalty. Later on, Takanori died fighting for his sovereign, and artists still love to reproduce that scene of his life in which loyalty and delicacy were so well combined.

KOMACHI (full name Ono-no-Komachi), the most famous of Japan's many poetesses, seems to have flourished in the second half of the 9th century, and left a lasting impression on the national mind by her beauty, her talents, and the miserable old age which was the reward of her pride and frailty; but nothing certain is known of her career. Every branch of art borrows motives from Komachi's life. "She is shown," says Anderson, "in her days of pride and luxury, drawing ruin down upon the parched earth by the numbers of her magic verse, bringing to shame the rival who sought to fasten upon her the stigma of plagiarism and falsehood; courted by the noblest of the brilliant band that surrounded the throne,—and again, without a step of transition, old, enfeebled, clad in unclean rags, begging her way from door to door until she died, rotted, and became the food of dogs on the highway—a moral illustration of the Buddhist text, 'All is vanity,' that the artist never tires of repeating, and sometimes elaborates with sickening detail."

KŌRIN (see p. 58).

KOSE-NO-KANAOKA (see p. 56).

KUMAGAI NAOZANE, a warrior of the latter half of the 12th century, took his surname from the town of Kumagai in the province of Musashi, which he received as a fief from Yoritomo. The most striking incident in his life was his encounter with Atsumori at the battle of Ichi-no-tani not far from Kōbe, in the year 1184. Atsumori was a delicate young nobleman of the Taira family, scarcely sixteen years of age, who, when the city of Fukuwara had been taken by the Minamoto, sought safety like the rest of his kindred in flight on board a junk, but being pursued by Kumagai Naozane, had to fight for his life. He succumbed to the veteran, who,

tearing off his helmet the better to sever his head, beheld the youthful face and was struck with pity and sympathy, his own son having fallen earlier in the day. He reflected, however, that to spare the boy's life might only cause him to fall into more ruthless hands. So partly out of compassion, and partly for the sake of his own reputation, he resolved to carry out his first purpose. Atsumori submitted to his fate with heroic courage, while Naozane, overwhelmed with bitter remorse, vowed never more to bear arms, but to forsake the world and spend the remainder of his days in praying for the soul of the fair youth whose life he had so unwillingly taken. He restored to Atsumori's father the head and the other spoils which he had gained, and after the conclusion of the war went to Kyōto and entered the cloister of Kurodani, where numerous relics of him are shown to this day. The story has been dramatised under the title of *Atsumori*.

KUSUNOKI MASASHIGE, also called Nankō (first half of 14th century), is celebrated for his courage and for his unswerving loyalty to the throne. Had the Emperor Go-Daigo listened to his advice, the rising power of the house of Ashikaga might have been crushed. As it was, Masashige was unequally pitted against a superior foe; and when his army had been annihilated at the battle of Minato-gawa near the modern city of Kōbe, in 1336, he and a little band of personal followers committed *harakiri* rather than surrender. A scene which painters often delineate is Masashige, about to die, presenting to his young son a scroll containing the Imperial acknowledgment of his doughty deeds.

KYŌSAI (1831-1890), an artist noted for vigorous drawing and for caricature.

MASAKADO (killed A.D. 940) was the most celebrated of Japanese rebels, and the only one who ever went so far as to arrogate to himself the title of Mikado. For details, see under *Narita* (Route 5, Sect. 11), and the temple of *Kanda Myōjin* in Tōkyō.

MASAMUNE, the name of a celebrated family of swordsmiths, of whom the most eminent was Masamune Gorō Nyūdō, who flourished circa A.D. 1300.

MEIJI TENNŌ (1853-1912) is the posthumous title of the Emperor Mutsuhito, to whose manifold virtues all the achievements of the late reign,—the most momentous in Japan's history—have been ascribed by a loyal and devoted people. His remains were conveyed to Momoyama near Kyōto amidst universal mourning in which distinguished envoys from all the great powers took part.

MICHIKAZANE (see TENJIN).

MINAMOTO OR GENJI FAMILY. Sprung from a Mikado of the 9th century, this family produced an exceptional number of eminent men. It fought with and triumphed over its rivals, the Taira, in the 12th century, when its head, Yoritomo, was made Shōgun. Apart from two or three Imperial princes, no other family ever claimed that office; the Ashikaga and Tokugawa lines of Shōguns were all of Minamoto blood.

MITO KŌMON (1622-1700), second Daimyō of Mito, a near relative of the Tokugawa Shōguns, helped greatly though unwittingly to the final overthrow of their house, and of the whole feudal system a century and a half later, by means of his celebrated historical work, the *Dai Nihon Shi*, which first reminded thoughtful men that the Shōguns were usurpers, and the Mikados the only rightful rulers of Japan. He also patronised the new school of Shintō literati, whose studies led them, and finally the majority of the educated public, to endeavour to bring back the state of things supposed to have existed in pre-Buddhist and pre-feudal days.

Popular tradition ascribes to this prince many fanciful undertakings, such as the endeavour to raise the great bell from the river at Kōnodai, and to find the bottom of the *kaname-ishi* at Kashima, which is supposed to be the pivot of the world.

The succeeding Daimyōs of the house of Mito inherited the literary and political views of their great ancestor. As late as 1840, the then prince, "tired of preaching Shintō and of persuading the Shōgun to hand over his authority to the Mikado, resolved to take up arms and to try the wager of battle. To provide the sinews of war, he seized the Buddhist monasteries, and melted down their enormous bronze bells, and cast them into cannon. By prompt measures the Shōgun suppressed his preparations for war, and imprisoned him for twelve years, releasing him only in the excitement consequent upon the arrival of Perry." \* The son of this stout old imperialist became the last of the Shōguns, and accomplished what his ancestors had laboured for, by the voluntary surrender of his rank and power to the Mikado.

MONGAKU SHŌNIN (see KERA GOZEN).

MOTOORI NOBUNAGA (1730-1801) was the prince of Japanese literati. A pupil of the scarcely less distinguished scholar Mabuchi, he continued Mabuchi's work of investigating Japanese antiquity, bringing back into literary use the pure ancient Japanese language, restoring the Shintō religion to the supremacy of which Buddhism had robbed it,—in a word, emphasising and exalting everything native as against that part of Japanese civilization which was new and of extraneous origin. The restoration of the Mikado to the absolute authority which centuries before had been usurped by the Shōguns, was naturally a prime object of the endeavours of a man to whom antiquity and perfection were convertible terms, and in whose belief the Mikado was really and truly a descendant of the Goddess of the Sun. Motoori and his school thus became to some extent the authors of the revolution which, half a century later, overturned the Shōgunate and brought the Mikado forth from seclusion to govern as well as reign. In recognition of these services, divine honours have been conferred both on Motoori and Mabuchi by the late Emperor. Motoori's works were very numerous. The greatest is his elaborate commentary on the *Kojiki*, called *Kojiki Den*, which is practically an encyclopædia of ancient Japanese lore, written in a style as clear as it is elegant. The printing of the forty-four volumes of which it consists was not concluded till 1822, long after the author's death.

MURASAKI SHIKIBU (flourished circa A.D. 1000) was a Court lady, and the most celebrated of Japanese romance-writers. Her chief work is the *Genji Monogatari*.

NARAHARA (A.D. 825-880), the Don Juan of ancient Japan. His adventures are recounted in the *Ise Monogatari*.

NICHIRYŌ was born at Kominato in the province of Awa, not far from modern Tōkyō in A.D. 1222. At the age of twelve, he became an acolyte of the Shingon sect of Buddhists, and was admitted to the priesthood three years later. Shortly afterwards, he adopted the name by which he is known to history. It signifies "Lotus of the Sun," and is derived from a dream which came to his mother of the sun on a lotus-flower, in consequence of which she became pregnant. He acquired a thorough knowledge of the whole Buddhist canon by means of a miracle, and met in the course of his studies with words which he converted into the formula *Namu Myōhō Renge Kyō*, "Oh, the Scripture of the Lotus of the

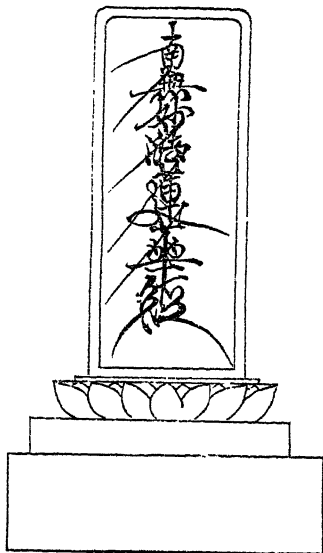
\* Griffiths's *Mikado's Empire*.

Wonderful Law!"—a formula which is still constantly used by his followers as an invocation, and which is to be seen carved on stones all over the country in the eccentric calligraphy (*hige-daimoku*) represented in the accompanying illustration.

Having excited the wrath of the Regent Hōjō Tokiyori by the unsparing manner in which he attacked other sects, he was banished to the peninsula of Izu in 1261, but pardoned soon after. Ten years later, his enemies persuaded the Regent Tokimune that Nichiren's doctrines tended to subvert the state. He was seized and thrown into a cave with his six chief disciples, and condemned to be beheaded the same night, but when brought to the place of execution, was saved by a miracle, the executioner's sword failing to act on the head of so holy a man; and Tokimune, warned in a dream, spared his life. Nichiren was, however, banished to the island of Sado in the north, but was permitted in 1274 to return to Kamakura, then the military capital of Eastern Japan. He next retired to live among the mountains of Minobu in a hut, which he quitted in order to take up his abode with the lord of the manor, Nambu Rokurō, a devotee so zealous that he bestowed on the saint and his sect forever all the lands in his possession. As crowds of disciples flocked to Nichiren for instruction in the faith, he erected a small shrine, which became the nucleus of the now famous monastery of Minobu. In 1282, feeling that death was approaching, he removed from Minobu to Ikegami, near the modern city of Tōkyō, and there died. His body was cremated on the spot, and the bones were conveyed to Minobu, only a small portion being retained at Ikegami as a precious relic. His zeal and his intolerance appear to have been inherited by his spiritual children;—the *Nichiren-shū*, or *Hokke-shū* as the sect derived from him is also called, having pushed the odium *theologicum* to a degree otherwise rare in Japan. The chief outward and visible—or rather audible—sign of their temples is the drum, which the faithful bent for hours together to keep time to their chanting of the sacred formula *Namu Myōhō Renge Kyō*. Nichiren's crest is the orange-blossom (*tachibana*).

NITTA YOSHISADA, a warrior of the 14th century, famed for his courage and for his devotion to the Mikado's cause against the usurping families of Hōjō and Ashikaga. An incident in his life which artists love to depict is that related at the end of the description of Kamakura, in Route 2.

NOBUNAGA,\* properly *Oda Nobunaga* (1534–1582), was a warrior who, in



HIGE-DAIMOKU.

\* This article is borrowed almost verbatim from Griffis's *Mikado's Empire*, Chap. XXIII.



the general scramble for land and power which went on in the latter half of the 16th century, gained possession of the provinces of Suruga, Mino, Ōmi, Mikawa, Ise, and Echizen. Having next taken Kyōto, he built the stronghold of Nijō, and sided with Ashikaga Yoshiaki, who by his influence was made Shōgun in 1558. Six years later, the two quarrelled, Nobunaga arrested and deposed Yoshiaki; and the power of the Ashikaga family, which had lasted two hundred and thirty-eight years, came to an end. By the aid of his generals Hideyoshi and Ieyasu, he brought large portions of the empire under his sway, but never obtained the title of Shōgun, which custom had limited to members of the Minamoto family, whereas Nobunaga was of Taira descent. Though a great soldier, Nobunaga lacked the administrative ability to follow up and consolidate the advantages gained in war. Consequently, when he was assassinated by an offended subordinate named Akechi, his power died with him. Nobunaga was a bitter foe to Buddhism. Among his many acts of violence, was the destruction of the great monastery of Hiei-zan near Kyōto and of the Hongwanji at Ōsaka, on both which occasions frightful scenes of massacre ensued. On the other hand, he encouraged the Christians; but it is not to be supposed that a man of his stamp did so out of any appreciation of their theological tenets. He is now worshipped as a Shintō god.

ODA NOBUNAGA. See NOBUNAGA.

OGURI HANGWAN (15th century) and his faithful wife or mistress, Terute Hime, belong rather to romance than to sober history. Robbers having plotted to drug him with *sake* and murder him during the night, she—at that time one of the courtesans of the village, who had been invited to assist in the revels—informed him of the plot. Vaulting upon the back of a wild horse found in a thicket close by, he escaped to Fujisawa on the Tōkaidō, where his tomb and Terute Hime's are still shown. On another occasion, his enemies decoyed him into a poisonous bath which produced leprosy; but Terute Hime wheeled him in a barrow from Kamakura all the way to the hot springs of Yunomine in Kishū, where a single week's bathing restored him to health and strength.

ŌKYO (see p. 58).

RAI SAN-YŌ (1780-1832) was an excellent poet in the Chinese style and a great traveller, but above all a historian. His chief work, the *Nihon Gwaishi*, which treats in detail the period from the middle of the twelfth to the beginning of the eighteenth century, was published in 1827, and is still widely read. Its strongly pronounced imperialism has contributed more than anything else to mould the opinions of the governing class during the last two generations.

SAIGŌ TAKAMORI (1827-1877), a samurai of Satsuma, whose youth coincided with the closing years of the Japanese *ancien régime*, conspicuously distinguished himself on the Imperialist side. Before the triumph of the latter he was thrice exiled to Ōshima in Luchu, as a political suspect; but after the revolution of 1868, to the success of which he contributed so materially as to earn the title of Commander-in-Chief of the Imperial forces, he became one of the most important personages in the state. His programme, however, was no radical one. When his colleagues in the government showed that their aim was not, as had at first been asserted, a return to the Japan of early historic days, but the complete Europeanisation of the country and the abandonment of national usages and traditions, Saigō broke with them, and retired to the city of Kagoshima in Satsuma, where he founded a military school, to which all the ardent youth of Satsuma and Ōsumi soon began to flock. The influence of this school precipitated the inevitable conflict between the old and the new

Route 40.—Through Yamato to Kōya-san & Wakayama.

thousand gilt images of Amida, with another beside it having a statue of Kōbō Daishi at the age of forty-two, carved by himself; and after that another temple, with pictures (*mandara*) by the same saint, of the two halves of the Buddhist universe. The next feature in the walk is afforded by some bronze images of Jizō, Fudō, and Dainichi, placed behind a trough of water. Believers sprinkle this water over the images, in order to benefit the souls of their own ancestors. Immediately beyond is a small bridge called *Mumyō no Hashi*, or the Nameless Bridge, a corruption of *Mi-myō no Hashi*, or Bridge of the August Mausoleum. It is believed that no one can cross this bridge who, for moral reasons, is unacceptable to Kōbō Daishi.

According to tradition, Hideyoshi made a pilgrimage hither after he had risen to the highest position in the empire, and, accompanied by the chief priest alone, came at night as far as the bridge, crossed it, and turned back again without going as far as the tomb, thus satisfying himself that the slaughter he had been compelled to make of his enemies in order to seize the supreme power and restore peace to the nation, was approved by Kōbō Daishi, and that he might now pay his formal visit on the morrow in full state, accompanied by all the princes, without fear of being put to shame before them.

The monument *r.*, just beyond the bridge, to those who fell in the war with Russia, was erected in 1910.

A separate enclosure to the *l.* contains the unpretentious monuments of several Mikados. We next reach the *Mandōrō*, or Hall of Ten Thousand Lamps, but first look in at the octagonal *Kotsu-dō*, or Hall of Bones already mentioned, and peer through the gate of the *Go Byō*, or Tomb of Kōbō Daishi, which is never opened save on the 21st day of the 3rd moon, old style, when new vestments are provided for the dead saint. We also perceive two small Shintō Shrines just showing through the thick trees.

At the foot of the steps *l.* leading to the *Mandōrō* is a small bronze figure of Kōbō Daishi, remarkable for the expression of profound yet sentient contemplation. The *Mandōrō* is a wooden building 100 ft. long, and somewhat less than half that in depth, with closed grated shutters. As far as the eye can penetrate the darkness of the interior, countless brass lamps may be seen ranged in rows. Of these only about one hundred are kept lighted, the present reduced state of the monastery's exchequer not permitting expenditure on a more lavish scale.

No offering can be more acceptable in the eyes of Buddhistic piety than burning lamps, which typify the refulgent wisdom of the gods Dainichi and Amida. A story is told which recalls the Bible story of the widow's mite:—On some great occasion a rich man presented ten thousand lamps, while a poor woman, who had nothing, cut off her long tresses to make up money enough to present a single lamp. Nevertheless her offering was the more acceptable of the two; and when a gust of wind arose, the rich man's ten thousand lamps were all blown out, while the poor woman's single lamp shone on with increased brilliancy. Accordingly the largest lamp in the hall is called the *Hinja no Itō*, or Poor Woman's Single Lamp.

So far the Cemetery. The traveler now returns the way he came, and, wending through the village, will see the rest of the sights on his way to the gate leading in the direction of Wakayama. (The order may be reversed according to the house in which one is lodged, the *Shōjō Shin-in*, etc., being at one end of the village nearest the Cemetery, and the *Jōki-in* at the other.)

First we visit the *Kongō-buji*, or abbot's residence (a small fee is demanded), an unusually handsome specimen of Japanese domestic architecture, adorned with gold sliding-screens by Kanō Tan-yū, Sesshū, Tenzan, and other classical artists. An old-fashioned arrangement to be seen here, as in other

*Monzeki*, or Imperial Offspring, while the walls enclosing its temples are allowed the *suji-kabe* or *suji-bei*,—striped plaster ornamentation otherwise reserved for buildings inhabited by Imperial princes (see illustration on p. 95). Shinran Shōnin has been honoured by the bestowal of the posthumous title of *Kenshin Daishi*, that is, "the Great Teacher who Sees the Truth."

SHŌDŌ SHŌNIN. See under Nikkō, Route 16.

SHŌTOKU TAISHI (572-621), the Constantine of Japanese Buddhism, was son of the Emperor Yōmei and Regent under the Empress Suiko, but never himself actually ascended the throne. He founded a large number of monasteries, framed a code of laws, and is said to have introduced the use of the calendar into Japan. He is also the reputed author of numerous paintings and sculptures, which Anderson, however, inclines to consider apocryphal. A favourite art-motive is the victory of Shōtoku Taishi over Mononobe-no-Moriya, who championed the old native Shintō religion as against the Buddhist innovators. He even went so far, on the Emperor Yōmei's death, as to set up a candidate for the Imperial crown, of whom Shōtoku Taishi, and his minister Soga-no-Umako disapproved. An appeal to arms having been made, the Shintoists were beaten and Mononobe-no-Moriya was killed.

SHŌBUN (see p. 57).

SŌAMI (second half of the 15th century), a celebrated dilettante and favourite of the Shōgun Yoshimasa. Many of the noted landscape gardens of Kyōto were designed by him.

SOGA KRŌDAI, that is, the Soga Brethren Jūrō and Gorō, have remained national heroes on account of the pious vendetta which they executed in the hunting-camp of the Shōgun Yoritomo at the base of Fuji, in the year 1193, on Kudō Suketsune, the murderer of their father. Jūrō perished in the attempt, while Gorō was captured, brought before Yoritomo, and condemned to have his head hacked off with a blunt sword. Together with their names has been preserved that of Tora Gozen, a courtesan of the town of Ōiso on the Tōkaidō, who was the younger brother's mistress, and who, no less faithful than fair, aided him in his revenge and became a nun after his death.

SOSEN (see p. 58).

THE TAIRA OR HEIKE FAMILY, descended from a Mikado of the 9th century, were all-powerful during a portion of the 12th century, when they succumbed to their rivals the Minamoto. This feud is as celebrated in Japanese history as the Wars of the Roses are in that of England. See also Kiyomori p. 76 and end of Route 47.

TAKAUJI (1305-1358), founder of the Ashikaga dynasty of Shōguns (see Go-Daigo Tennō, p. 72).

TAKEDA SHINGEN (1521-1573) was one of the fiercest feudal chieftains of the lawless times that preceded the establishment of the Tokugawa dynasty of Shōguns. The eldest son of his father, lord of Kōshū, it was his fate to be unjustly passed over by that father in favour of his second brother; and he was obliged to feign stupidity as a boy, in order to live in safety. When, however, both youths had reached man's estate, Takeda Shingen's superiority in skill and courage gained all the warriors over to his side, and he succeeded his father without demur. His whole time was spent in waging war against the barons of the neighbouring provinces of Central and Eastern Japan, especially against Uesugi Kenshin, lord of Echigo. Their most famous battle was that of Kawanaka-jima. In middle life he became converted to the doctrines of the Tendai sect of Buddhism, built a temple to the god Bishamon; did public

penance, abjured the eating of fish, and all female companionship; and went so far as to have himself decorated with the title of archbishop;—for what ecclesiastical authorities were going to refuse anything to a zealot who disposed of so many soldiers? He did not, however, renounce his grand passion, war, but kept on fighting till the end, his latter years being much disturbed by the consciousness of the growing power of Ieyasu, and being divided between quarrels and reconciliations with that great captain. When mortally wounded, he left orders with his successor to hold no funeral service in his honour, but to keep his death a profound secret for three years, and then to sink his body privately in Lake Suwa, enclosed in a stone coffin. This was in order to prevent his numerous foes from taking heart at the news of his decease. His last will and testament was only partially obeyed; for though his death was kept secret as long as possible, the body was not sunk in the lake, but buried at the temple of Eirinji at Matsuzato, a few miles from Kōfu. The place still exists, the temple garden being a tasteful specimen of rockery on a large scale. Brave but superstitious, Takeda Shingen was also an adept at governing men. His people loved and respected him, as was shown by the fact that none ever rebelled against him, even in that turbulent age when every man's hand was against every man.

**TAKE-NO-UCHI NO SUKUNE**, the Methuselah of Japan, is said to have lived two hundred and fifty-five years (according to others, three hundred and sixty years), and to have served six successive Mikados. His birth is supposed to have taken place about 200 B.C.

**TAMETOMO**, a legendary hero of the 12th century, mighty with the bow. Being taken captive, he was exiled to Ōshima (Vries Island), and the sinews of his arm were cut. Nevertheless, his prowess remained unimpaired, and his last exploit was to send the enemy's ship to the bottom with a single shaft. This incident forms a favourite art motive.

**TAMURA-MARO** (died A. D. 811) was the bravest and most successful generalissimo (*Shōgun*) of his time. He subdued the Ainos, who then inhabited the northern portion of the Main Island almost as far south as Sendai.

**TOBA Sōjō** (see p. 57).

**TORI BUSSHĪ** (see p. 59).

**TORI FAMILY** (see p. 58).

**TOYOKUNI** (see p. 59).

**TSURAYUKI** (884-946), a Court noble who was one of Japan's greatest classic poets. He was also her first prose writer; the works by which he is best known being the *Tosa Nikki*, a charmingly simple and life-like account of his voyage home to Kyōto by junk from Tosa, where he had been governor, and the extremely elegant Preface to the *Kokinshū*, or "Odes Ancient and Modern," of which he was one of the editors.

**UESUGI KENSHIN** (1530-1578) was one of the representative men of his turbulent and superstitious century. A cadet of an ancient and powerful family, he had been entered as an acolyte in a Buddhist temple, but emerged from retirement to seize the paternal inheritance from the feeble grasp of an elder brother. To the family domain of Echigo, he added Etchu, Noto, and Sado, together with portions of several other provinces, rivalling not only Takeda Shingen, the famous lord of Kōshū, but the great Nobunaga himself. He was as noted for high principle as for prowess in war, and, regarding himself as a priest to the end, never married and so left no successor. He is represented in art holding in his hand a bamboo stick with which he was wont to direct his men in the field, instead of with the war-fan then usual.

UNKAI, a famous mediæval sculptor of Buddhist images.

URASHIMA TARŌ, the Japanese Rip Van Winkle, is said by the national historians to have left Japan in A. D. 477, and to have returned in 825. His legend takes a hundred forms. A celebrated and very ancient ballad on the subject will be found in Chamberlain's "Japanese Poetry."

YAMATO-TAKE NO MIKOTO, one of the eighty children of the Emperor Keikō, was a mighty hero of the prehistoric age. While yet a stripling, he was sent by his father to destroy the rebels of Western Japan. In order to accomplish this end, he borrowed the gown of his aunt who was high-priestess of Ise, and, thus disguised, made the rebel chieftains fall in love with him while carousing in the cave where they dwelt. Then suddenly drawing a sword from his bosom, he smote them to death. He next subdued the province of Izumo, and finally conquered Eastern Japan, which was at that time a barbarous waste. After many adventures both warlike and amorous, he died on the homeward march to Yamato, where the Emperor his father held Court, and his tumulus is shown at Noboro in the province of Ise.

YORITOMO (1147-1199) was the founder of the Shogunate,—the first Japanese Mayor of the Palace, if one may so phrase it. A scion of the great house of Minamoto, as shrewd and ambitious as he was unscrupulous and inhuman, he was left an orphan at an early age, and barely escaped death as a lad at the hands of Kiyomori, the then all-powerful minister, who belonged to the rival house of Taira. Kiyomori's exactions having roused the indignation of the whole empire, Yoritomo saw that the moment had come to essay the restoration of his own fortunes. All the malcontents eagerly flocked to his standard; and first in Eastern Japan, then at Kyōto, and lastly at the great sea-fight of Dan-no-ura near Shimonoseki at the S.W. end of the Inland Sea, Yoritomo defeated the Taira and utterly exterminated them, putting even women and children to the sword. Yoritomo established his capital at Kamakura, which soon grew into a great city, thoroughly reorganised the administration by the appointment of military governors chosen from among his dependants to act conjointly with the civil governors who received their nominations from the Mikado; by the levy of taxes for military purposes payable into his own treasury, and by other far-sighted innovations made in the interests of a military feudalism. At last in 1192, he obtained—in other words forced—from the Court of Kyōto the title of *Sei-i Tai Shōgun*, that is "Barbarian-subduing Generalissimo," which soon came to denote the military or actual ruler of the country, as distinguished from its theoretical head, the heaven-descended Mikado. Yoritomo, whose life had been spent fighting, died peacefully in his bed. Among the many on whom he trampled to satisfy the dictates of personal ambition, was his brother Yoshitsune, a far nobler character. Though Yoritomo's system of government remained in vigour for well-nigh seven centuries, the sceptre dropped from his own family in the generation following his death, his sons Yōrie and Sanetomo being weaklings who both perished by assassination at an early age.

YOSHIMASA (1436-1490), eighth Shōgun of the Ashikaga dynasty, was a munificent patron of the arts.

YOSHITSUNE (b. 1159), also called Ushi-waka, was younger half-brother to the first Shōgun Yoritomo, being the son of Yoshitomo by a beautiful concubine named Tokiwa Gozen. By yielding to the wicked desires of the tyrant Kiyomori, Tokiwa obtained pardon for her son on condition that he shaved his head and became a monk. Accordingly he was placed in the Buddhist monastery of Kurama-yama near Kyōto. But theological

exercises were so little to his taste that he ran away to Northern Japan in company with a friendly merchant, and at once distinguished himself by the valour with which he repelled the assaults of the brigands, slaying several with his own hand, though then himself but sixteen years of age. When Yoritomo rose in arms against the Taira family, Yoshitsune naturally joined him, and became his greatest general. Indeed, the real guerdon belonged rightfully to the younger rather than to the elder brother. Yoritomo, far from feeling any gratitude, began to burn with jealousy and to detest Yoshitsune as a possible rival. He even went so far as to compass his death. But Yoshitsune escaped again to Northern Japan, where, according to one account, he was discovered by spies, and killed after a desperate fight on the banks of the Koromo-gawa, his head being sent to Yoritomo at Kamakura, preserved in *sake*. Others say that he committed *harakiri* when he saw that all was lost, having previously slain his wife and children. A more fanciful account is that he escaped to Yezo, and then re-appeared on the mainland of Asia as Genghis Khan. This fable probably originated in an accidental similarity between the Chinese characters used to write the names of these two famous men; but it is a remarkable fact that to this day Yoshitsune remains an object of worship among the Ainos of Yezo. Probably in his time, some of their race still lingered in the extreme north of the main island, where he may actually have come in contact with them. To the Japanese his name is a synonym for single-minded bravery and devotion. The traveller will often hear mentioned in connection with the name of Yoshitsune those of Benkei (p. 71) his faithful retainer, and Yasubira, the traitor suborned by Yoritomo to slay him.

## 26.—POPULATION OF THE CHIEF CITIES.

Akita ... ..	36,300	Maebashi ... ..	45,200
Aomori ... ..	47,200	Matsue ... ..	36,200
Fukui ... ..	50,400	Matsumoto ... ..	35,000
Fukuoka ... ..	82,100	Matsuyama ... ..	44,200
Fukushima ... ..	33,000	Mito ... ..	38,500
Gifu ... ..	41,500	Moji ... ..	55,700
Hakodate ... ..	87,900	Morioka ... ..	36,000
Himeji ... ..	41,000	Nafa ... ..	47,600
Hirosaki ... ..	37,500	Nagano ... ..	39,200
Hiroshima ... ..	142,800	Nagaoka ... ..	35,400
Kagoshima ... ..	63,600	Nagasaki ... ..	176,500
Kanazawa ... ..	111,000	Nagoya ... ..	378,200
Kôbe ... ..	378,200	Nara ... ..	32,700
Kôchi ... ..	38,300	Niigata ... ..	61,600
Kôfu ... ..	50,000	Okayama ... ..	93,400
Kokura ... ..	31,600	Ôita ... ..	30,000
Kumamoto ... ..	61,200	Onomichi ... ..	30,400
Kure ... ..	100,700	Ôsaka ... ..	1,227,000
Kurume ... ..	36,000	Otaru ... ..	91,300
Kyôto ... ..	442,500	Ôtsu ... ..	43,000

Saga ... ..	36,000	Toyama ... ..	57,400
Sakai ... ..	61,000	Toyohashi .. ..	44,000
Sapporo... ..	70,000	Tsu ... ..	41,200
Sasebo ... ..	93,000	Utsunomiya...	47,000
Sendai .. ..	98,000	Wakamatsu...	39,300
Shimonoseki ... ..	58,300	Wakayama ... ..	77,300
Shizuoka ... ..	53,600	Yamada ... ..	37,500
Takamatsu ... ..	42,600	Yamagata ... ..	42,200
Takaoka ... ..	33,600	Yokkaichi ... ..	30,700
Takasuki ... ..	40,000	Yokohama ... ..	394,300
Tokushima ... ..	65,500	Yokosuka ... ..	71,000
Tōkyō ... ..	2,186,000	Yonezawa ... ..	35,400
Total population of Japan ... ..		50,000,000	

The census is quinquennial; the above figures are from the latest, taken in 1908. The increase of population is continuous and rapid.

## 27.—CHRISTIAN MISSIONS.

The *Roman Catholic Mission* in Japan dates from the time of Saint Francis Xavier, and though Christianity was sternly repressed during the 17th and 18th centuries and down to 1873, small communities of believers survived in secret, especially in the island of Kyūshū. The Catholic Church now has an Archbishop at Tōkyō, Bishops at Ōsaka, Nagasaki, and Sendai, and an Apostolic Prefect at Kōchi. The total number of converts is over 65,000.

The labours of the *Protestant Missionaries* commenced in 1859, and a network of mission stations now covers the whole empire. The following are the latest statistics:—44 missionary societies, chiefly American and English; 911 missionaries (including wives); 661 Japanese ordained ministers; 66,952 communicants; total membership 88,638; 636 organised churches; 1820 Sunday schools, with 96,63 teachers and scholars; 222 other schools and kindergartens with 18,456 scholars; 6 hospitals and dispensaries. Estimated value of mission property yen 1,883,575.

The *Orthodox Russian Church* has a mission whose headquarters are at Tōkyō, claiming a following of over 32,000.

## 28.—OUTLINE TOURS.

## 1.—One Month's Tour from Yokohama:—

	days
Tōkyō ... ..	3
Kamakura and Enoshima ... ..	1
Miyanoshita (visit Hakone) ... ..	3
From Miyanoshita to Nagoya by Tōkaidō Railway ... ..	1
Nagoya ... ..	1
From Nagoya to Kyōto ... ..	1
Kyōto ... ..	4
Lake Biwa and back to Kyōto ... ..	1
From Kyōto to Nara and Kōbe ... ..	1
From Kōbe to Yokohama by steamer (by rail $\frac{1}{2}$ day less) ... ..	1 $\frac{1}{2}$
From Yokohama to Nikkō by rail ... ..	1
Nikkō and Chūzenji ... ..	3
From Nikkō to Ikao via Ashio and the Watarase-gawa ... ..	2
Ikao (visit Haruna) ... ..	2
From Ikao to Kusatsu ... ..	1
Kusatsu ... ..	1
From Kusatsu to Karuizawa ... ..	1
From Karuizawa via Myōgi-san to Tōkyō ... ..	1 $\frac{1}{2}$
Spare day ... ..	1 $\frac{1}{2}$
Total ... ..	31

With this tour may be combined the ascent of Fuji from Yokohama (Route 8). Those who object to purely Japanese accommodation should omit the journey from Nikkō to Ikao via Ashio, taking train instead, and also the visit to Kusatsu.

## 2.—One Month's Tour from Kōbe:—

	days
Kōbe ... ..	1
Osaka, Nara, Kyōto, and Lake Biwa ... ..	6
Kwansei Railway from Kyōto to Nagoya ... ..	1
From Nagoya via Shiojiri and Shinonoi to Karuizawa; Asama-yama ... ..	4
From Karuizawa to Ikao ... ..	1
Ikao ... ..	2
From Ikao to Nikkō via the Watarase-gawa ... ..	2
Nikkō and Chūzenji ... ..	4
By rail to Tōkyō ... ..	3 $\frac{1}{2}$
Tōkyō ... ..	3
Yokohama, Kamakura, and Miyanoshita ... ..	4 $\frac{1}{2}$
By Tōkaidō Railway to Kōbe ... ..	1
Spare day ... ..	1
Total ... ..	31

In going down the Tōkaidō the journey may be broken at Okitsu to visit the Kunō-zan temples and sleep at Shizuoka.



## 3.—One Month's Tour from Nagasaki :—

	days
Nagasaki and Onsen (Unzen) ... ..	4
From Nagasaki to Kōbe by steamer * ... ..	2
Nara, Kyōto, and Lake Biwa ... ..	5
From Kyōto to Nagoya by Tōkaidō Railway ... ..	1
From Nagoya to Miyanoshita ... ..	1
Miyanoshita ... ..	3
From Miyanoshita to Kamakura and Yokohama ... ..	1
Yokohama ... ..	2
Tōkyō ... ..	2
From Tōkyō to Nikkō and back... ..	4
Steamer from Yokohama to Nagasaki ... ..	4
Spare days ... ..	2
Total ... ..	31

4.—It frequently happens that travellers from America, *en route* to Europe via India, have only a fortnight to devote to Japan between the steamer that drops them at Yokohama and the next one that picks them up at Kōbe. To such the following outline is suggested; it entails no sleeping at Japanese inns :—

	days
Yokohama (shopping, travelling arrangements) ... ..	2
Tōkyō (sights and the theatre) ... ..	2
Tōkyō to Nikkō and back to Yokohama ... ..	3
By Tōkaidō Railway to Miyanoshita, visiting Kamakura and Enoshima <i>en route</i> ... ..	1
Miyanoshita ... ..	1
By rail to Kyōto ... ..	1
Kyōto, Nara, and Kōbe .. ..	4
Total ... ..	14

All the above tours are practicable for ladies. Shorter trips can easily be arranged by omitting certain portions of them.

5. Yokohama to Miyanoshita, Hakone, and Atami. Three or four days. (Routes 6 and 7.)

6. From Yokohama to Gotemba, and round Fuji via the Lakes to Shōji. Thence down the Fujikawa rapids (visiting Minobu) to Iwabuchi. Or from Shōji to Kōfu, Kajika-zawa, and thence down the rapids. One week. (Routes 9 and 30.) The rapids alone may be done in two days by taking train direct to Kōfu.

7. From Yokohama to Nikkō, down the valley of the Watarase-gawa to Ōmama, and back to Yokohama by rail. Five days. One day extra for Kōshin-zan. (Routes 16 and 18.)

8. From Yokohama to Nikkō, Chūzenji, and Yumoto; thence over the Konsei-tōge to Shibukawa for Ikao, and back to Yokohama by rail. One week. (Routes 16, 17, and 13.)

9. From Yokohama to Ikao, 1st day; Ikao to Kusatsu, 2nd day; Kusatsu to Shibu, 3rd day; Shibu to Toyono and Nagano, 4th day; from

\* Or else by the Kyūshū and Sanyō Railways (Rtes. 60 and 47), stopping one night at Miyajima.

Nagano to Myōgi-san via Karuizawa, 5th day; rail from Matsuida to Yokohama in 5½ hrs., 6th day. One day extra for ascent of Asama-yama from Karuizawa. (Routes, 13, 11, and 12.)

10.—From Yokohama to Nagano by rail, back to Shinonoi junction and via Shiojiri and the Central (Nakasendō) Railway to Nagoya, whence on to Kyōto. Five days. (Routes 25, 28, and 23.)

11.—From Yokohama by rail to Kami-Suwa and Tatsuno; and down the rapids of the Tenryū-gawa to the Tōkaidō Railway. Four days. (Routes 30, and 33.)

12. The shrines of Ise. Four days from Yokohama, or three days from Kōbe. (Routes 23 and 34.)

13. From Kyōto through Yamato to Kōya-san, and back by Wakayama. Three days. (Routes 37, 39, 40, and 36.)

14. From Kyōto via Lake Biwa to Ama-no-Hashidate, and back by rail. Four days. (Routes 45 and 44.)

15. Rough mountain tour through Hida and Etchū from Matsumoto to Hirayama and Takayama; thence down the valley of the Hidagawa to Gifu on the Tōkaidō Railway. Eight or ten days. (Route 29.)

16. From Kōbe by rail to Okayama and Uno, whence steamer to Takamatsu in Shikoku, train to shrines of Kōpira, steamer down Inland Sea to Onomichi and Miyajima. Back by rail. 3 days. (Routes 47, 52, and 53.)

17. Island of Shikoku:—land at Takahama for Matsuyama and Dōgo; across country to Kōchi; across country to Hakuchi, whence either E. down rapids of Yoshino-gawa to Tokushima, or N. to shrines of Kōpira; Tadotsu, Takamatsu, Kōbe. Ten days. (Routes 52-56.)

18. From Nagasaki to the solfataras of Unzen and back. Three days. (Route 58.)

19. From Nagasaki to Kumamoto, and across Kyūshū via Aso-san and Takeda to Beppu. Thence to Nakatsu and Moji, visiting the Yabakei Valley and the Rapids of the Chikugo-gawa. Ten or twelve days. (Routes 60, 63, 66, and 61.)

20. Moji to Kagoshima by rail, and back via Kumamoto, Takeda, etc. as in No. 19. Six days. One or two extra days for volcanoes *en route*. (Routes 63 and 66.)

21. From Tōkyō by rail to Sendai, by boat to Matsushima, and back. Three days. Two extra days to visit Bandai-san. (Routes 69, 73, and 70.)

22. By Northern Railway from Tōkyō to Aomori, whence steamer to Hakodate; rail to Sapporo and Muroran; steamer to Aomori; back to Tōkyō by rail. Nikkō, Bandai-san, and Matsushima may be visited on the way north. The return from Aomori should be varied by taking the East Coast Railway. A fortnight. (Routes 69, 78, 80, and 22.)

23. For obtaining a glance at Japan's continental possessions, the following tour may be recommended. By steamer from Kōbe to Dairen (Dalny) for Port Arthur, whence by South Manchurian Railway to Mukden and back via Wiju to Seoul and Fusan. Ten or twelve days.

## 29—GLOSSARY OF JAPANESE WORDS.

*Ai* (see *ayu*).

*Ai-dono*, a secondary deity to whom, in addition to the principal object of worship, a Shintō temple is dedicated.

*Ama-inu* and *Koma-inu*, one open-mouthed, the other with mouth closed; but opinions differ as to which is which (comp. p. 38).



*Asemi*, a flowering shrub,—the *Andromeda japonica*.

*Ayu*, often pronounced *ai*, a species of trout,—the *Salmo altivalis*.

*Bampeï*, a screen opposite a temple gate.

*Basha*, a carriage.

*Bashi* (for *hashi* in compounds), a bridge.

*Bosatsu*, a Buddhist saint (see p. 44).

*Bugaku*, an ancient pantomimic dance: *bugaku-dai*, a stage for the performance of this dance.

*Buyu*, a species of sand-fly, whose sting is very painful.

*Cha*, tea: *cha-dai*, tea-money (see p. 6; *cha-no-yu*, "tea ceremonies" (see "Things Japanese"); *cha-ya*, a tea-house see p. 7).

*Chō*, a measure of distance (see p. 5); a street.

*Dai*, big, great.

*Daijutsu*, a colossal image of a Buddha.

*Daimon*, the large outer gate of the grounds of a Buddhist temple.

*Daishi*, a great Buddhist abbot or saint.

*Darani*, a mystic Buddhist formula or incantation.

*Dō*, a hall, a temple.

*Dōri*, for *tōri* in compounds), a street.

*Ema*, an ex-voto picture: *ema-dō*, a temple building hung with such pictures.

*Eta*, a parish.

*Gawa* (for *kawa* in compounds), a river, a stream.

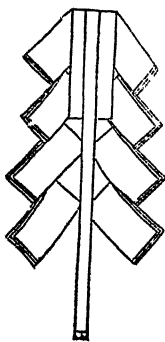
*Gejin*, the outer chamber or nave of a Buddhist temple.

*Gin-zan*, a silver mine.

*Go*, an honorific prefix.

*Gō*, a measure of capacity (see p. 5), and of distance (see Route 8, Sect. 1).

*Gohēi*, the emblems in a Shintō temple of the ancient offerings of cloth. They are now usually strips of white paper, very rarely of metal.



(GOHEI)

*Go-honsha*, a Shintō shrine on the summit of a mountain.

*Goma*, a Buddhist rite in which a fire of cedar-wood is burnt, and prayers are offered: *goma-dō*, a shrine for the performance of this rite.

*Gongen*, an avatar (see p. 46).

*Gorei-ya*, a mausoleum (of a Shōgun).


*Goshō-guruma*, a praying-wheel see Rte. 4, under *Asakusa Kwannon*.

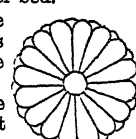

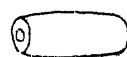
*Gunchō*, the chief official of a rural district.

*Gyōgi-yaki*, a kind of ancient earthenware (see p. 73).



(PRAYING-WHEEL)

- Haiden*, an oratory (see p. 37).  
*Hakkei*, eight views (see Rte. 38, Sect. 1).  
*Hakubutsu-kan*, a museum.  
*Hashi*, a bridge.  
*Hatamoto*, a vassal of the Shōgun having a fief assessed at less than 10,000 *koku*.  
*Hatoha*, a landing-place.  
*Heiden*, a building in which *gohei* are set up.  
*Higashi*, east.  
*Hinoki*, a conifer,—the *Chamaecyparis obtusa*.  
*Hōjō*, the apartments of the high-priest of a Buddhist temple.  
*Hoke-kyō*, the name of a Buddhist scripture (Sanskrit, *Saddharma Pundarika Sūtra*).  
*Hoko*, a kind of mythological car drawn through the streets in religious processions.  
*Hombō*, the chief building of a temple, and residence of the abbot.  
*Honden*, see *Honsha*.  
*Hondō*, the principal building of a Buddhist temple.  
*Hongwanji*, a temple of the Buddhist Monto sect (see p. 8).  
*Honsha*, the main shrine of a Shintō temple.  
*Hōshu-no-tama*, a Buddhist emblem of uncertain significance, perhaps best identified with the *nyo-i-rin* mentioned on p. 50.  
  
*Honzon*, the principal deity or image of a Buddhist temple.  
*Hōzō*, the treasure-house of a temple. (HOSHU-NO-TAMA)  
*Ichō*, the name of a tree whose leaves turn gold in autumn, — the *Salisburia adiantifolia*, also called *Ginkgo biloba*.  
*Itai*, a funeral tablet.  
*Ita-gaki*, see p. 37.  
*Iwa-goya*, a cave used for sleeping in; *iwa-ya*, a cavern.  
*Ji* (in temple names), see p. 41.

- Jigoku*, lit. hell, hence a solfatara.  
*Jikidō*, see p. 41.  
*Jinja*, a Shintō temple.  
*Taeru-mata*, (lit. frog's thighs), pieces of timber shaped like the section of an inverted cup, supporting a horizontal beam.  
*Kago*, a kind of small palanquin.  
*Kagura*, a Shintō religious dance (comp. p. 43).  
*Kaidō*, a highway.  
*Kakemono*, a hanging scroll—generally painted.  
*Kami*, above, upper.  
*Kami*, a Shintō god or goddess.  
*Kara*, China; *Kara-mon*, a gate in the Chinese style; *Kara-shishi*, stone lions used to adorn temple grounds. They were originally set up at cemeteries in order to frighten away wild beasts, and prevent them from tearing up the dead.  
*Kawa*, a river, a stream.  
*Kawara*, a stony river-bed.  
*Keyaki*, a tree whose very hard wood is much prized,—the *Zelkova keyaki*.  
  
*Kiku-no-mon*, the Imperial crest of the chrysanthemum. (KIKU-NO-MON)  
*Kiri-no-mon*, the Imperial crest of the leaf and flower of the *Paulownia imperialis*.  
  
*Kita*, north.  
*Ko*, a child; (in compounds) small.  
*Kōenchi*, a public garden. (KIRI-NO-MON)  
*Koku*, the standard measure of capacity (see p. 5). Incomes were formerly estimated in *koku* of rice.  
*Koma-inu* (see *ama-inu*).  
*Ku*, an urban district: *kuchō*, the chief official of a district.  
*Kuda-tama*, a small hollow tube formerly used as an ornament (see Rte. 4, under *Ueno Museum*).  


*Kuro-shio*, (lit. black brine), the Japanese Gulf Stream.

*Kuruma*, a jinrikisha.

*Kwaisha*, a company, a society.

*Kwan*, an important building,—used chiefly in names of hotels, public halls, etc.

*Kwankōba*, an industrial bazaar.

*Kyōzo*, a library of Buddhist sutras.

*Kyūdō*, an old road.

*Machi*, a street, a town.

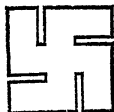
*Maga-tama*, an ancient form of ornament (see Rte. 4. under *Ueno Museum*).



*Makimono*, a scroll (see p. 60).

*Mandara*, a Buddhist picture—generally on a large scale and depicting one half of the mythological universe.

*Manji* (Sanskrit, *svastika*), a mystic diagram, explained by some as the symbol of luck, by others as the symbol of Buddhist esoterics.



It has been traced back to the Greek *gammadion* in Troas anterior to the 13th century B.C., and is supposed to have passed westward to Iceland, eastward to Tibet and Japan, producing the key pattern and other well-known decorative types.

*Masu*, a salmon-trout (*Salmo japonicus*). See p. 13.

*Matsuri*, a religious festival.

*Meibutsu*, the specialty for which a place is noted.

*Mikoshi*, a sacred palanquin.

*Mikoto*, a title applied to Shintō deities.

*Minami*, south.

*Minato*, a harbour.

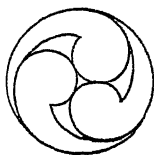
*Mine*, a mountain peak.

*Mitsu-aoi*, three leaves of the *kamo-aoi* or *asarum*, - the crest of the great Tokugawa family.

*Mitsu-domoe*, a figure like that here re-



presented. Its origin and symbolic import are alike matters of debate. Besides the treble form here given, there also exist a double form (*futatsu-domoe*) and a single one (*tomoe*).



*Miya*, a Shintō temple, an Imperial prince or princess.

*Mokusei*, the *Olea fragrans*,—a tree having small, deliciously scented flowers of a reddish yellow colour.

*Mura*, a village.

*Murodō*, a hut for pilgrims on a mountain side.

*Myōjin*, a Shintō deity.

*Nada*, a stretch of sea.

*Naijin*, the inner part or chancel of a Buddhist temple.

*Naka*, middle.

*Namu Amida Butsu*, an invocation of the god Amida, used chiefly by the Monto sect.

*Nembutsu*, a prayer to Buddha.

*Nippon*, Japan.

*Nishi*, west.

*Nō*, a species of lyric drama.

*Norimono*, a palanquin.

*Numa*, a marsh, a tarn.

*Nyorai*, a Buddha (see p. 51).

*O*, an honorific prefix.

*Ō* (in compounds), big.

*Oku*, the innermost recess, behind; *oku-no-in*, see p. 41.

*Onsen*, a hot spring.

*O-Tabisho*, see p. 41.

*Rakan*, a class of Buddhist saints (see p. 51).

*Ramma*, ventilating panels near the ceiling of a room,—often beautifully carved.

*Ri*, a Japanese league (see pp. 4-5).

*Rimbō*, the wheel of the law, used chiefly as an ornament in temples dedicated to Fudō.

*Rinzō*, a revolving library (see p. 45).



*Ryōbu Shintō*, see p. 38, (AIMB)

*Saka*, an ascent, a hill.

*Sakaki*, the *Cleyera japonica*,—the sacred tree of the Shintoists.

*Saki*, a promontory.

*Sammon*, a large two-storied gate leading to a Buddhist temple.

*San* (in compounds), a mountain, sometimes a temple.

*Sarugaku*, a classical semi-religious dance.

*Sen*, a Japanese cent, worth half of an American cent, one farthing.

*Shichi-dō-garan*, a complete set of Buddhist temple buildings.

*Shima*, an island.

*Shimo*, lower.

*Shindō*, a new road.

*Shintō*, the aboriginal religion of the Japanese (see p. 35).

*Shippō-nomon* — (lit. "enamel crest"), the name of a Japanese crest.



*Sotetsu*, the *Cycas revoluta*,—a tree resembling the sago-palm.

*Sotoba*, see p. 42.

*Suji-bei*, or *Suji-kabe*, a species of striped wall ornamentation (see p. 84.)

*Surimono*, small colour prints of delicate design which are distributed to friends or customers on various festal occasions,



(SUJI-BEI)

*Tai*, a kind of sea-bream,—the *Serranus marginalis*.

*Take*, a peak.

*Tamagaki* (see p. 37).

*Tennō*, an emperor.

*Toba-e*, a kind of quaint coarse picture (see p. 57).

*Tōge*, a pass over mountains.

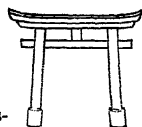
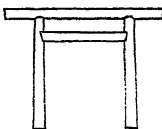
*Tokko Sanskrit vajrā*, a Buddhist symbol, for whose explanation see p. 50.



It has three forms in Japan, of which the simplest resembles one spoke of the "wheel of the law" (see *Rimbō*). The other forms of it are the three-pronged, or *sanko* here figured, and the five-pronged, or *goko*.

*Tōri*, a street.

*Torii*, a Shintō gateway (see p. 37).



The left-hand illustration gives the Pure Shintō, that on the right hand the Ryōbu Shintō, form of this structure.

*Ya* (in compounds), a house.

*Yama*, a mountain, a hill, also a sort of religious car borne in certain processions.

*Zan* (for *san* in compounds), a mountain, a hill.

*Zashiki*, a room, an apartment.







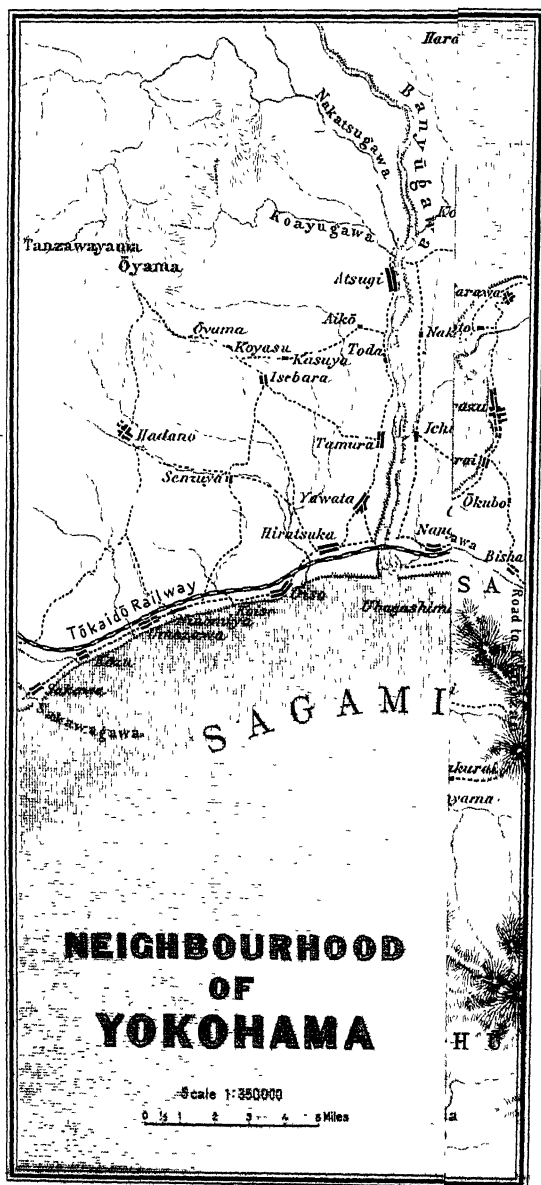


SECTION I.  
EASTERN JAPAN.

*Routes 1—22.*







A

# HAND BOOK FOR TRAVELLERS

IN

# JAPAN.

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## ROUTES.

### ROUTE 1.

#### YOKOHAMA.

**Yokohama**, the place where most visitors first touch Japanese soil, is the largest of the Treaty Ports and practically the port of Tōkyō. The landing-place (*Hatoba*) and the Custom-house (*Zei-kan*) are within 5 min. drive of the hotels, and 10 min. of the principal Railway Station.

*Hotels*.—Grand Hotel, No. 20; Oriental Palace Hotel, No. 11; Club Hotel, No. 5-B, all on the Bund, facing the sea; Wright's No. 40; Royal Hotel, No. 87; Hotel Belmont, No. 81; Pleasanton Hotel, No. 17; Bluff Hotel, No. 2, Bluff.

*Railway Stations and Trams*.—Chief railway station, 10 min. by jinrikisha from the Foreign Settlement; another at *Hiranuma*, a suburb 20 min. distant, for certain Tōkaidō trains only.—Electric cars run constantly through the town and on to Tōkyō.

*Restaurants*.—(*Europ. food*) at the principal Railway Station (upstairs); (*Jap. food*), Chitose, in *Sumiyoshi-chō Roku-chōme*; Yao-masa, in *Aioi-chō San-chōme*.

*Japanese Inns*.—Fukui, in Benten-dōri; Nishimura-ya, Takano-ya, in Honchō-dōri.

*Banks*.—Hongkong and Shanghai Bank, No. 2; Chartered Bank of India, Australia, and China, No. 179; International Bank, No. 74; Deutsch-Asiatische Bank, No. 180; Yokohama Specie Bank (*Shōkin Ginkō*, near Railway Station).

*Consulates*.—American, No. 234; British, No. 172; French, No. 84; German, No. 17, Bund.

*Post and Telegraph Office*.—This, together with the Telephone Exchange, the Custom-house, and the Prefecture (*Kenchō*), stands near the British and American Consulates, on the ground between the Foreign Settlement and the Japanese town.

*Steam Communication*.—Japan Mail Steamship Company (*Nippon Yusen Kaisha*), close to the Railway Station; Peninsular and Oriental, No. 15; Messageries Maritimes, No. 9; Norddeutscher Lloyd, No. 29; Pacific Mail, No. 4 A; Tōyō Kisen Kaisha, No. 17; Canadian Pacific, No. 14; Great Northern, No. 10; Northern Pacific, Dodwell and Co. Ltd., No. 50-B.

*Landing and Shipping Agents*.—Nickel & Co., 40 A; MacArthur & Co., No. 10; Helm Bros., No. 43.

*Churches*.—Christ Church (Anglican), No. 335, Bluff; Union Church (Protestant), Bluff; Roman Catholic, No. 44 Bluff.

*Clubs*.—Yokohama United Club, No. 4-B; Club Germania, No. 235; Masonic Temple, No. 78.

*Photographs of Japanese Scenery and Costumes; Lantern-slides, etc.*—Tamamura, 2, Benten-dōri; Kimbei, in Honchō-dōri; Farsari, No. 32; Ogawa, Enami, both in Benten-dōri.

*Books and Maps*.—Kelly and Walsh, No. 60; Geiser and Gilbert, No. 90; Maruya, in Benten-dōri.

*Foreign Stores for Japanese Works of Art*.—Arthur & Bond's Fine Art Gallery, No. 38; Kuhn & Komor, No. 37.

*Japanese Curio Dealers*.—Samurai Shōkwai, in Honchō-dōri; Endō Art Furniture Co., 25 Uchida-chō, roku-chōme, for carvings and other fine works of art; Nakagawa, in Benten-dōri; Musashi-ya, and Kōnoike, in Honchō-dōri, for jewelry, ivories, silver-ware, etc.; Matsuishi-ya, in Honchō-dōri, for porcelain in European shapes; "The Benten," and numerous others, especially in Benten-dōri. (Makuzu Kōzan's porcelain factory, outside the native town at Ōta-mura, is shown to visitors.)

*Silk Stores*.—Iida Takashima-ya, 81, Yamashita-chō; Tanabe, Shōbei, Ewata, and Shieno, all in Honchō-dōri; also, for cheaper articles, Yamaguchi, in Ōta-machi; Gotō, in Benten-dōri Ni-chōme.

*Embroideries, Silk and Cotton Crapes, Japanese Cottons, etc.*—Iida Takashima-ya, 81, Yamashita-chō; Nozawa-ya, Yamamoto, Yamato, all in Benten-dōri; Tsuru-ya, in Ishikawa-machi.

*Cloisonné*.—Gotō, in Uchida-chō (visitors are shown over the factory); Kawano, in Honchō-dōri.

*Bronze*.—Kakuba, in Benten-dōri. *Tortoise-shell*.—Yezaki, in Honchō-dōri.

*Japanese Stationery*.—Tanikawa-ya, in Minami Naka-dōri, Itchōme.

*Toys, etc.*—Kitamura, in Benten-dōri, Itchōme.

*Bamboo and Bead Blinds, Cabinets, Artificial flowers, Lanterns, etc.*—Morishima, in Aioi-chō, Itchōme.

*Japanese Theatres, etc.*—Kirakuzza, in Nigiwai-chō; Hagoromo-za, in Hagoromo-chō. A sort of fair is held at night in Busha-michi-dōri and Isezaki-chō.

*Public Garden*.—At the back of the Settlement, behind the American Consulate; *Bluff Gardens*, with *Tennis Club*; *Golf links*, on the Race-course; *New Cricket Ground, etc.* on the plateau overlooking Mississippi Bay.

*Newspapers*.—"Japan Gazette," "Japan Herald," "Japan Mail," daily; "Japan Advertiser" and "Japan Times," daily, "The Far East," weekly (published in Tōkyō); "Box of Curios," and "Deutsche Japan-post," weekly.

*HISTORY*.—Ancient shell-heaps and pottery, dug up near the race-course and at Kanagawa, show that this neighbourhood was inhabited at an extremely remote date; but Yokohama owes its commercial importance to the foreigners who have settled there. It was an insignificant fishing village when Commodore Perry anchored off it in 1854, and gave American names to several points in the neighbourhood. When it was agreed to open a Treaty port in this part of Japan, the choice naturally fell, not on Yokohama, but on the thriving town of Kanagawa, on the opposite side of the small bay, now partially filled in. But the Japanese Government, finding Kanagawa inconvenient because of its situation on the Tōkaidō, at a time when collisions between foreigners and the armed retainers of the Daimyos passing to and from the capital were to be apprehended, gave facilities for leasing ground at Yokohama instead. Thither, accordingly, the merchants, eager to open up trade, repaired in 1858. The consuls protested against the change; but the only lasting result of their protest is the retention of the name Kanagawa in certain official documents. The superiority of the Yokohama anchorage doubtless reconciled the foreign community to the inferior position of the place on a mud flat facing north. The greater portion of the Settlement, as it now exists, dates from after the fire of 1866; and the "Bluff," on which most of the well-to-do residents have their dwellings, was first leased for building purposes

in 1867. A large and rapidly growing native town has sprung up outside the Foreign Settlement. Waterworks, opened in 1887, supply Yokohama from the Sagami-gawa, 28 miles distant. Harbour-works were completed in 1896: electric trams were started in 1905.—In 1911, the foreign population of Yokohama, exclusive of Chinese, amounted to 3560, of whom 1,590 were British and 813 American.

It should be explained that although the streets have names, these are comparatively little used, as the numbering of the whole Settlement (Jap. *Yamashita-chō*) is continuous, irrespective of street names. A similar remark applies to the Bluff (*Yamate-chō*).

Though Yokohama boasts but few sights properly so called, the curio-lover will here find himself in his element; and to one newly landed, the native town, with its street-stalls and its theatrical and other shows, will afford an interesting spectacle. A visit should be paid to *Noge-yama*, close behind the Railway Station, for the sake of the general view of the town and harbour. Here stand some small, but popular and representative, shrines dedicated to the Shintō god of Akiha, to Dōryō, a Buddhist saint, to Fudō, the great Buddhist god whose chief shrine is at Narita (see Route 5), and to the Sun-Goddess of Ise (see Route 34). This last, which crowns the hill, is generally known as *Daijingu*. Festivals are held at Noge-yama on the 1st, 15th, and 28th of every month. The temple of *Zōtoku-in*, dedicated to Yakushi Nyorai and situated in Moto-machi close to the Grand Hotel, celebrates its festivals on the 8th and 12th of the month. Near it are the *Hundred Steps*, with a small tea-house at the top.

Yokohama possesses a Public Hall, where English theatrical and other entertainments are given; also a *Race-course* where meetings are held in spring and autumn. The race-course overlooks Mississippi Bay whose shore affords a charming

drive through the vill. of *Negishi*. Indeed, the whole neighbourhood abounds in fine landscapes. Fuji shows out well from the race-course, from the harbour, and from many other points. The flora of Japan may best be studied and specimens obtained at the Yokohama Nursery Co., 21-35, Nakamura Bluff. Students of zoology can procure specimens at Mr. Alan Owston's store, No. 224 Yamashita-chō.

The best places to view the *cherry-blossom* (early April) are the Public Garden (*Kō-enchi*), Noge-Yama, Sakura-michi behind the Bluff, and the more distant temple grounds of Bukenji. The village of *Kawara* near Nakayama station is noted for its show of *chrysanthemums*, early in November. The fine *plum and landscape garden* belonging to Mr. Hara, at San-no-tani, on Mississippi Bay, is open to the public.

## ROUTE 2.

### EXCURSIONS FROM YOKOHAMA.

1. KAMAKURA AND THE DAIBUTSU.
2. ENOSHIMA. 3. DZUSHI, YOKOSUKA, URAGA, AND MISAKI. 4. SUGITA AND TOMIOKA. 5. KANAZAWA. [MINE.] 6. THE CAVES OF TOTSUKA. 7. ŌYAMA. 8. TAKAOZAN. 9. RAPIDS OF SAGAMI-GAWA.

1.—Kamakura is reached from Yokohama in 50 min. by the Tōkaidō Railway, changing carriages (by some trains) at Ofuna Junction. This branch line continues on to Dzushi and Yokosuka, being altogether 21½ miles in length.\*

Kamakura, once the populous capital of Eastern Japan, now a quiet sea-side village, is a favourite

\* It is proposed to connect Kamakura with Yokohama direct by electric tram.



bathing and health resort of the Yokohama and Tōkyō residents. The pure air and its situation facing south with hills on the north render it pleasant in all seasons. The *Kai-hin-in Hotel* (Europ. style), situated under a pine-grove near that portion of the shore known as *Yui-ga-hama*, stands  $\frac{1}{2}$  hr. by jinrikisha from the station. An electric tramway connects Kamakura with Enoshima (see p. 104) 20 min.

Kamakura was the seat of government in Eastern Japan from the end of the 12th to the middle of the 15th century. Yoritomo, who established the Shogunate in 1192, chose this place as his capital, and here was laid the foundation of the feudal system of government which prevailed up to the year 1868. The city of Kamakura, in the time of Yoritomo's immediate successors, extended all over the plain and into the recesses of the different *yatsu*, or dells, which branch off from it among the hills. Kamakura was the scene of innumerable contests between rival military factions, and of many bloody deeds. Here, on the sea-shore, were beheaded the Mongol ambassadors of Kublai Khan (*Jap. Kōp-pitsuretsu*), who had imperiously sent to demand the submission of Japan to his sway. The city was repeatedly sacked and laid in ashes, and seems never to have fully recovered from the disasters of the year 1455. The neighbouring city of Odawara, which next rose into importance as the seat of the powerful Hōjō family, attracted to itself large numbers of the inhabitants of Kamakura, the ruin of which town was completed by the founding of Yedo in A.D. 1603.

The chief sights of Kamakura are the Temple of Hachiman, the Daibutsu, or colossal bronze Buddha, and the great image of the goddess Kwannon. They all lie within a mile of the hotel.

The *Temple of Hachiman*, the God of War, dating from the end of the 12th century, occupies a commanding position on a hill called *Tsuru-ga-oka*, and is reached by an avenue of pine-trees, which leads up the whole way from the sea-shore. Though both avenue and temple have suffered from the ravages of time, enough still remains to remind one of the ancient glories

of the place. Three stone *torii* mark the approach to the temple, which stands at the head of a broad flight of stone steps. Notice the magnificent *ichō* tree nearly 20 ft. in circumference, said to be over a thousand years old.

In A.D. 1218, the young Shōgun Sanetomo, having received an additional title from the Mikado, was about to go in solemn procession to return thanks at the temple of Hachiman. He seems to have had some foreboding of evil; for, before leaving the palace, he composed a stanza which may be thus rendered:

What time its lord, hence issuing,  
All tenantless this dwelling leaves,  
Be thou still mindful of the spring,  
Dear plum-tree standing by the eaves!

The same morning, while he was being dressed, he pulled out a hair and gave it to his attendant, saying, "Keep this in memory of me." He had been advised to don armour under his robes, but failed to adopt the precaution. The ceremonial was protracted till a late hour. As Sanetomo descended the steps in the dark, a man sprang upon him from behind the tree, cut him down, and carried off his head. Though the assassin, who proved to be the high-priest of the temple and Sanetomo's own nephew, was soon discovered and despatched, the head was never found. So the hair which Sanetomo had given to his faithful retainer was buried in its stead.

Before ascending the flight of steps, the minor shrines to the r. deserve passing notice. The nearer one, painted red and called *Wakamiya*, is dedicated to the Emperor Nintoku, son of Ōjin, the God of War. The further one is called *Shirahata Jinja*, and is dedicated to Yoritomo. The style and structure are unusual, black and gold being the only colours employed, and iron being the material of the four main pillars. The interior holds a small wooden image of Yoritomo.

A side path leads up hence to the main temple, which is enclosed in a square colonnade painted red. The temple, which was re-erected in 1828, after having been destroyed by fire is in the Ryōbu Shintō style, with red pillars, beams, and rafters, and is decorated with small painted carvings chiefly of birds

and beasts. In the colonnade are several religious palanquins (*nikoshi*) used on the occasion of the semi-annual festivals (15th April and 15th September, a wooden image of Sumiyoshi by Unkei (see p. 85), and various relics, including Yoritomo's armour and *his skull when a youth*. (1)

Immediately behind the temple of Hachiman is a small hill, called *Shirahata-yama*, whence Yoritomo is said to have often admired the prospect.

The *Daibutsu*, or Great Buddha, stands alone among Japanese works of art.

"a statue solid-set,  
And moulded in colossal calm."

No other gives such an impression of majesty, or so truly symbolises the central idea of Buddhism,—the spiritual peace which comes of perfected knowledge and the subjugation of all passion. But to be fully appreciated, the *Daibutsu* must be visited many times.

Tradition says that Yoritomo, when taking part in the dedication of the *Daibutsu* at Nara, conceived the desire of having a similar object of worship at his own capital, but died before he could put the plan into execution. The existing image, which represents Amida, apparently dates from A.D. 1252. It was originally enclosed in a building 50 yds. square, whose roof was supported on 63 massive wooden pillars. Many of the stone bases on which they rested are still *in situ*. The temple buildings were twice destroyed by tidal waves, in 1369 and 1494, since which they have not been re-erected, and the image has ever since remained exposed to the elements.

The *Daibutsu* is best seen from about half-way up the approach. Its dimensions are approximately as follows:—

	FT.	IN.
Height .....	49	7
Circumference .....	97	2
Length of face .....	8	5
Width from ear to ear .....	17	9
Round white boss on forehead .....	1	3
Length of eye .....	3	11

Length of eyebrow .....	4	2
" of ear .....	6	6
" of nose .....	3	9
Width of mouth .....	3	2
Height of bump of wisdom .....		9
Diameter of bump of wisdom .....	2	4
Curls (of which there are 830): Height .....		9
" Diameter .....	1	
Length from knee to knee ..	35	8
Circumference of thumb ....	3	

The eyes are of pure gold, and the silver boss weighs 30 lbs. avoirdupois. The image is formed of sheets of bronze cast separately, brazed together, and finished off on the outside with the chisel. The hollow interior of the image contains a small shrine, and a ladder leads up into the head.

The *Temple of Kannon*, known as *Hase no Kannon*, stands not far from the *Daibutsu* on an eminence commanding a beautiful view of the sea-shore towards Misaki, and over the Kamakura plain. The great image of the Goddess of Mercy, for which this temple is celebrated, stands behind folding-doors which a small fee to the attendant priest will suffice to open; but the figure can only be indistinctly seen by the dim light of a few candles. It is of brown lacquer gilded over, and its height is 30 ft. 5½ in. The admirable bronze seated figure of Dainichi Nyorai on the l. was presented by the Shōgun Ashikaga Yoshimasa (p. 86).

Close to this temple is a bold cliff called *Inamura-ga-saki*.

In 1333, when the city of Kamakura was attacked by the partisans of the Emperor Go-Daigo, part of the force led by Nitta Yoshisada advanced along the strand from the W. of this hill, but were unable to pass under the cliff owing to *chevaux-de-frise* being placed against it down to the water's edge, while their passage in boats was prevented by a long row of war-junks lying some 500 or 600 yards off the shore. Yoshisada therefore climbed the cliff, and after praying to the Sea-God, flung his sword into the water, whereupon the tide miraculously retreat-

ed, leaving a space a mile and a half wide at the foot of the cliff, along which he marched his army into Kamakura.

Lovers of early sculpture and of Japanese historical and antiquarian lore, will find scattered over Kamakura many minor temples and other objects to arrest their attention. Amongst these, the following may be enumerated:—

*Ennōji*, small and dilapidated, but containing the celebrated image of Emma-O, Regent of Hell called *Arai-no-Emma*, and carved by Unkei.

Legend says that Unkei, having died, appeared in due course before this redoubtable deity, who thus accosted him: "Thou hast carved many images of me, but never a true one. Now that thou hast seen my face, return to earth and show me as I am." So Unkei, coming to life again, carved this image, which is, therefore, said to be *Unkei Yomiji-gaeri no saku*, that is "the work of Unkei redivivus."

The image is only shown on application to the custodian. Other large images line the walls, one of *Shōzuka-no-Baba* (see p. 47), also by Unkei, being specially powerful.

*Kenchōji* is situated in beautiful but now mostly deserted grounds, amidst magnificent trees, of which the rugged *byakushin* (*Juniperus chinensis*) is the most prominent species, and a favourite material with the carvers of Buddhist images. The gate is a huge structure. The main temple contains a large image of Jizō, and four hundred small gilt ones of the same divinity carved by Eshin.

A very popular little shrine was erected in 1890 on *Shōjōken*, the hill behind *Kenchōji*, and attracts crowds of pilgrims on the 17th day of the month. The shrine is dedicated to a goblin called *Hamzōbō*, to whom enormous quantities of small paper flags are offered up. These line both sides of the pathway that leads up the hill for a distance of 5 *chō*. A tea-house near the shrine commands a splendid view of Fuji and the sea. The *Ono-no-in* at the

very top overlooks a maze of small hills and valleys in the direction of Yokohama. It makes a pleasant walk to follow the ridge of these hills, returning by *Kakuonji*, *Kamakura-no-Miya*, and *Yoritomo's Tomb*; 2½ to 3 hrs.

The ancient *Temple of Kakuonji* contains images of the *Jū-ni-ten*, nearly life-size, and very large ones of *Yakushi Nyorai*, *Nikkō Bosatsu*, and *Gwakkō Bosatsu*, all attributed to the chisel of Unkei.

The *Tomb of Yoritomo* is a modest monument covered with creepers.

The *Kamakura-no-Miya* was erected in 1869 in honour of a son of the Emperor Go-Daigo, called *Ōtō-no-Miya*, who having failed in his attempt to overthrow the feudal government, was captured, confined in a cave, and finally assassinated in A.D. 1335. The temple, which is in "Pure Shintō" style (see p. 38), stands directly in front of the cave.

*Enkakujō* possesses the largest bell in Kamakura. This bell, dating from A.D. 1201, is 6 in. thick, 4 ft. 7 in. in diameter, and about 8 ft. high.

*Kōmyōji*, *Eishōji*, and *Jū-roku-ido*, or the Sixteen Pools, in which, according to an apocryphal tradition, *Kōbō Daishi* performed his ablutions, are also noted.

## 2.—ENOSHIMA.

This picturesque spot, though called an island, is sometimes a peninsula for years at a time, according as tides and currents heap up or wash away a neck of sand connecting it with the mainland.

The most direct approach from Yokohama is by the *Tōkaidō Railway* to *Fujisawa* station (50 min.), whence electric tram to the vill. of *Katase* in 10 min., and on foot across the sand in 15 min. more.

It can also be reached from Kamakura in 20 min. by electric tram along a stretch of shore called

*Shichi-ri-ga-hama\** to Katase, as above,

Half-way is the *Fuki-ai-gawa*, which, though a mere rill, deserves mention on account of the following incident:—

When Nichiren was miraculously delivered from the hands of the executioner at the neighbouring village of Koshigoe, a messenger was at once despatched to Kamakura to ask for further orders, while at the same moment a reprieve was sent from the palace of the Regent Tokiyori. The two messengers happened to meet at this stream, whence the name of *Fuki-ai-gawa*, which means "the River of Meeting." A stone now marks the spot.

Enoshima, being a popular holiday resort, is full of excellent *inns*. The best are the Iwanoto-in and Ebisu-ya in the vill., and the Kin-ki-rō higher up. There is fair sea-bathing. The shops of Enoshima are full of shells, coral, and marine curiosities generally, many of which are brought for sale from other parts of the coast. The beautiful glass-rope sponge (*Hyalonema sieboldi*), called *hosugai* by the Japanese, is said to be gathered from a reef deep below the surface of the sea not far from the island of Ōshima, whose smoking summit is visible to the south on a clear day.

From the earliest ages the island was sacred to Benten, the Buddhist Goddess of Luck.

Before the existence of Enoshima, so says the ancient legend, the site of the present cave was the abode of a dragon, which used to devour the children of the village of Koshigoe. In the 6th century, on the occasion of a violent earthquake, the goddess Benten appeared in the clouds over the spot inhabited by that monster; and the island of Enoshima suddenly emerging from the waters, she descended to it, married the dragon, and put an end to his ravages. The natives believe that a subterranean passage connects the cave with Fuji.

This cult has now been exchanged for that of three Shintō goddesses,

\* Literally, the "seven ri shore," the ri in early times in Eastern Japan having consisted of only 6 chō instead of 36 chō, thus resembling the original Chinese li.

to whom several of the temples have been re-dedicated. But the spot considered most sacred of all is the large *Cave* on the far side of the island. It is 124 yds. in depth, the height at the entrance being at least 30 ft., but diminishing gradually towards the interior. The rocks near the cave are frequented by divers, who for a few cents bring up shell-fish from the deep, which, however, they may be suspected of having previously concealed about their persons.

Opposite the tram station at Katase stands the temple of *Ryūkōji*, founded after Nichiren's death by his disciples, and built on the spot where his execution was to have taken place. It possesses some fine wood-carvings.

The midway station of *Kugenuma* (*Inn*, Asahi-kwan), on the Enoshima-Fujisawa electric tram line, is so called from a small bathing resort about  $\frac{1}{2}$  m. distant.

### 3.—DZUSHI, YOKOSUKA, URAGA, AND MISAKI.

Yokosuka is the terminus of the *Ōfuna branch line*, and is reached from Yokohama in  $1\frac{1}{2}$  hr. The little line of railway passes through characteristically Japanese scenery, —wooded hills rising up abruptly from valleys laid out in rice-fields, with here and there a cottage or a tiny shrine half-hidden in a rustic bower. *Kamakura* is passed; also

*Dzushi* (*Inn*, Yōshin-tei), the station for a popular sea-side resort and for another at *Hayama* (*Inn*, Kagi-ya)  $1\frac{1}{2}$  m. distant, where the Crown Prince and members of the Japanese nobility, have villas, and enjoy sea-bathing and lovely views of Fuji. *Dzushi* is favoured by the foreign residents of Yokohama and Tōkyō. It is also the station for the picturesque temple of *Jimmuji*,  $1\frac{1}{2}$  m., whose foundation dates from the twelfth century. The hill just above the temple affords a splendid panorama. The train darts in and

out of short tunnels under some of these hills, and passes the *Torpedo Station of Taura*, before reaching the sea-shore at Yokosuka.

**Yokosuka** (*Inn*, Mitomi-ya; *Foreign rest.*, Kaiyō-ken, near the wharf), which but forty years ago was a poor village, has rapidly risen into importance, on account of the Government *Dockyard* established there. Visitors are not admitted, unless furnished with an introduction from the naval authorities. The town is prettily situated on a land-locked bay; but the surrounding wooded heights have been cut away vertically to afford more flat space for the rapidly growing streets. Its chief interest for Anglo-Saxons lies in the fact that here lived and died Will Adams, the first Englishman that ever landed on the shores of Japan.

Will Adams, a native of Gillingham in Kent, was chief pilot to a fleet of Dutch ships which reached the southern coast of Japan on the 19th April, A.D. 1600. Brought as a prisoner into the presence of Ieyasu, Adams soon won the favour of that astute ruler, who employed him both as a shipbuilder and as a kind of diplomatic agent when other English and Dutch traders began to arrive. Adams's constantly reiterated desire to behold his native land again and the wife and children whom he had left behind, was to the last frustrated by adverse circumstances. He consoled himself by taking another wife, a Japanese, with whom he lived until his death in 1620 at *Hemi*, a suburb of Yokosuka, where the railway station now stands.

His grave and that of his Japanese wife are situated on the top of a hill,  $\frac{1}{2}$  hr. walk from the railway station. The Japanese call the place *Anjin-zuka*, from *anjin* which means "pilot," that having been the appellation by which Adams was commonly known. The tombs are of stone, in the ordinary Japanese style. Will Adams's monument is without an inscription, while that of his wife bears the posthumous title which every Buddhist receives from the priest of the parish temple. Not only is the situation (restored by public subscription in 1909) of the

graves picturesque, but the eminence on which they stand affords a lovely view of land and sea. A rest-house for visitors stands close by.

Another vantage-point just outside the opposite or E. end of Yokosuka, is *Kome-no-yama*, a cliff on which stands a temple of the Nichiren sect.

The distance from Yokosuka to Uraga is 1 *ri* 32 *chō* ( $4\frac{1}{2}$  m.) along an excellent road. A little more than half-way lies the hamlet of *Otsu*, where there is an inn, good of its kind, but apt to be noisy, with a fine beach for bathing.

**Uraga** (*Inn*, Suzuki-ya) is built on both sides of a very narrow fiord-like harbour; and the two divisions thus formed are called respectively *Higashi-Uraga* and *Nishi-Uraga*, i.e., East and West Uraga. Two large dry docks were opened here in 1899.

In former times all junks entering the Bay of Yedo were detained at Uraga for inspection, and it was here that Commodore Perry anchored on the 8th July, 1853, bearing with him the letter of President Fillmore to the Shōgun, the result of which was to open Japan to foreign intercourse. The spot (*Kuri-ga-hama*) where he landed is marked by a stone monument erected in 1901.

It is worth while devoting  $\frac{1}{4}$  hr. to the climb up *Atago-yama*, a hill at the back of Nishi-Uraga, commanding a fine view of the town and harbour.

**Misaki** (*Inn*, Aoyagi) lies at the S. tip of the peninsula of Sagami, 4 *ri* 3 *chō* (10 m.) from Uraga by jinrikisha. At *Kō-Ajiro*, on a small bay 1 *ri* to the N., stands the Marine Biological Laboratory (*Misaki Rinkai Jikkem-jo*), connected with the Science College of the Imperial University of Tōkyō. The marine fauna of this district being exceptionally rich in rare forms, dredging has produced highly interesting results. A lighthouse stands on the island of *Jō-ga-shima*, 1 m. from the mainland, with which it is connected by ferry.

There is a good road with splendid views from Kamakura and Dzushi by Hayama and along the coast, 7 *ri* (17 m.).

#### 4.—SUGITA AND TOMIOKA.

It is a pleasant walk or Jinrikisha ride of about 2 *ri* from Yokohama to Sugita (*Inns*, Azuma-ya and others) famous for its plum-blossoms; and 1 *ri* further on to Tomioka (*Inn*, Kimpa-rō), a favourite run for Yokohama yachtsmen, also affording good sea-bathing. Tomioka may also be easily reached by boat from the *Cutting* at the back of the Settlement in about 40 min., the distance from the Settlement to the point where the boat is taken being approximately 1 *ri*.

#### 5.—KANAZAWA. [MINE.]

Jinrikishas may be taken the whole way, two men being required. The total distance is 4 *ri* 30 *chō* (11½ m.), the road being flat for the first 6 miles as far as the hamlet of Seki, and after that, hilly.—Kanazawa may also be reached by the coast road via Tomioka (see above) on foot in 3 hrs., or most easily of all by the jinrikisha road across the neck of the peninsula from Kamakura (6 m.) or Dzushi (4 m.).

[At the hamlet of Tanaka, 10 *chō* beyond Seki, a road practicable for jinrikishas, turns off r. to the Buddhist temple of *Enkaiji* at Mine, much frequented by Japanese patients for the application of the moxa. The distance from Tanaka to Mine is 28 *chō*, or nearly 2 m.]

On reaching the crest of the ridge, the beauty which has led the foreign residents to bestow on this neighbourhood the name of the *Paradise of Heaven*, suddenly reveals itself. A scene of perfect

loveliness may be enjoyed from a spot called *Nōkendō*, where stands a pine-tree known as the *Fude-sute-matsu*, because a Japanese artist of olden times here flung away his pencil in despair. At the spectator's feet is a wide, cultivated, valley bordered by pine-clad hills, and opening out to the shores of an inlet, whose still waters are partly hemmed in by small peninsulas and islands, with to the l. the promontory of Kwannon-saki, and on the opposite side of Tōkyō Bay the long crest of Nokogiri-yama. The most conspicuous of the islands are Natsushima (Webster Island), with Sarushima (Perry Island) beyond it, and Eboshi-jima which is much smaller and recognisable by its triangular shape. But a mere catalogue of names can avail nothing towards conveying an idea of the scene which might be the original that inspired the Japanese landscape-painter's art.

Kanazawa (*Inns*, Chiyo-moto, Azuma-ya), on the shores of the Mutsura Inlet, is chiefly noted for its *Hakkei*,—a characteristically Japanese view from a small height just outside the village. Close to the ferry, at the foot of a wooded hill called *Nojima-yama* (8 *chō* from Kanazawa), is a celebrated peony garden, which attracts many visitors during the season of flowering. Some of the plants are said to be over 300 years old.

The whole neighbourhood affords delightful walks, as paths leading to the top of every hill command exquisite views.

#### 6.—THE CAVES OF TOTSUKA.

(*Taya no Ana*.)

Though known to foreigners as the Caves of Totsuka, these caves, or rather galleries cut in the soft sandstone, are really nearer to Ōfuna, the next station beyond Totsuka on the Tōkaidō Railway, 40 min. run from Yokohama, or 10

min. from Kamakura. They lie at a distance of 17 *chō* (a little over 1 m.) from Ōfuna station, but almost 1½ *ri* from Totsuka station. Whichever station one decides to alight at, the trip on thence can be done by jinrikisha. The best time to choose is the spring, as the cherry-trees in the grounds will then be seen to advantage. Candles are provided at the temple of *Josenji* near the entrance, also cloaks to ward off any wet that may drip from the walls; and a local guide will point out the Buddhist carvings with which the walls and ceilings are adorned.

These caves, with their carvings, are a monument of modern Buddhist piety. Existing in embryo since the Middle Ages, tradition asserts them to have been resorted to for the concealment both of troops and of treasure in the 14th century), they have only been excavated to their present extent during the last sixty years. In the year 1851, a man called Satō Shichizaemon, whose family had for generations been rich peasants in this locality was urged in a dream to devote his life to making these caves into an imperishable shrine to various Buddhist divinities, and especially to the goddess Benten. This he accordingly did until his death in 1892, at the age of 81, employing his own patrimony for the enterprise and local talent for the carvings.

Among the subjects portrayed, may be distinguished angels, dragons, lions, birds both natural and mythical, the Twelve Signs of the Zodiac, the Eighteen Rakan, the Thirty-Three Kwannon of the district of Chichibu, and other Buddhas innumerable. To explore the caves properly takes about 1 hr.

## 7.—ŌYAMA.

This mountain, 4,100 ft. high, is most easily reached from Yokohama by alighting at *Hiratsuka* station on the Tōkaidō Railway, a run of a little over 1 hr.; thence by jinrikisha to the vill. of Koyasu on the lower slope, whence about 1½ m. on to the vill. of Ōyama, the total distance from Hiratsuka to Ōyama being 4½

*ri* (11 m.). It is a favourite goal of pilgrims, who continue to be attracted to its shrine, although the old Buddhist objects of worship have here, as in so many other parts of the country, been replaced by comparatively obscure Shintō deities.

Indeed, according to Sir Ernest Satow it is uncertain who these gods are; but the best authority asserts that the chief deity is Iwanaga-hime, sister to the goddess of Mount Fuji. The people of the neighbouring country-side often call the mountain by the name of *Sekison-san*. Yet another name is *Afuri-yama*.

*Koyasu* (Inn, Kami-ya) is a long street of steps, which at its upper end changes its name to Ōyama (Inns, Koma-ya, Izu-ya). Such of the inhabitants as do not keep houses of entertainment for the pilgrims, busy themselves with the manufacture of rosaries, toys, and domestic utensils. Festivals are held on April 21–30, July 28, Aug. 17, and Sept. 8–10.

The ascent and descent of the mountain take from 4½ to 5 hrs., but are more fatiguing than most climbs of the same length, owing to the multitude of steps. A little way beyond the inns, a stream gushes out of the mouth of a bronze dragon placed in a rocky wall some 20 ft. high, and falls into a pool, in which it is considered highly meritorious to bathe. Ten *chō* further up, the entrance to the sacred domain is indicated by a *torii* perched on the top of a flight of steps. Here the traveller has to choose between the *Otokozaka* (man's ascent), and *Onnazaka* (woman's ascent),—the former a continuous series of steep flights of high steps, the latter longer but less arduous. Both paths unite higher up. Numbers of small shrines, sacred stones, rest-houses, etc., are passed, and views are obtained from time to time of the plains of Sagami and Musashi, with the river Banyū, capes Misaki and Sunosaki at the entrance of Tōkyō

Bay, the sea, and the mountains of Kazusa. The main temple stands 28 *chō* below the summit, where there is another shrine, which so covers all of the small available standing room that only on one side can any view be obtained. It includes Fuji, the wooded top of Tanzawa, the mountains of Nikkō, Enoshima, etc.

(*Tanzawa* is a small range situated close to Ōyama on the west. It includes Sōbutsu-yama, Tanzawa proper, and Bodai-yama, but offers little interest.)

## 8.—TAKAO-ZAN.

A description of this noted place will be found on p. 141. Travellers from Yokohama take the Higashi Kanagawa-Hachiōji-Kōfu line to *Asakawa*, a run of about 2 hrs.

Distance from Yokohama	Names of Stations	Remarks
3	YOKOHAMA	{ For Hachiōji and the Central Rly.
	Higashi Kanagawa Jct.	
7½	Kozukue .....	{ For Kawawa.
11½	Nakayama .....	
14	Haramachida ..	
17½	Fuchinobe .....	
21	Hashimoto .....	{ Change for Kōfu.
22½	Aihara .....	
26½	HACHIOJI Jct.	
30½	Asakawa .....	

## 9.—RAPIDS OF THE SAGAMI-GAWA.

A pleasant trip, combining varied and picturesque scenery with a dash of excitement, may be made by descending the *Sagami-gawa* (called *Katsura-gawa* higher up, and *Banyū-gawa* lower down) from Yose on the Central Railway (see Rte. 30) to *Atsugi*, near Hiratsuka on the Tōkaidō Railway. The journey can be done in one day by leaving ~~Higashi Kanagawa~~ station (see schedule above) at 8 a.m. and get-

ting to Yose at 11 a.m. From Yose (poor inn) to the river is 15 min. walk. The boat takes about 5 hrs. for the descent to Atsugi, whence *basha* to Hiratsuka station in a little over 1 hr.

The boats hold from 8 to 10 persons and cost (in 1912) 13 yen. The first portion of the journey is very pretty, the river running between precipitous rocky bluffs covered with a variety of trees. The azalea is conspicuous in spring and the maple in autumn. Some distance down, the pumping station of the works which supply Yokohama with water is passed on the l. bank. The best part ends near the hamlet of Ōi, 2½ hrs. from Yose, before the river emerges into the plain.

## ROUTE 3.

## YOKOHAMA TO TŌKYŌ BY RAIL.

Distance from Yokohama	Names of Stations	Remarks
1½ m.	YOKOHAMA	{ Jct. for Hachiōji and Kōfu.
3 m.	Kanagawa .....	
	Higashi Kanagawa .....	
5½	Tsurumi .....	
8	Kawasaki .....	
9½	Kamata .....	{ Change for Suburban and Northern Railways.
12	Ōmori .....	
14½	Shinagawa .....	
18	TŌKYŌ (Shimbashi)...	

This railway, built by British engineers and finished in the autumn of 1872, was the first line opened to traffic in Japan. The journey from Yokohama to Tōkyō occupies 50 min., by express 27



min. The electrification of this line and changes in the situation of the termini are under construction. The railway skirts the shores of Tōkyō Bay, with the old *Tōkaidō highway* recognisable at intervals on the r. by its avenue of pines. Glimpses are caught of the hills of Kazusa beyond the bay.

[An *Electric Train*, running parallel to the railway from Yokohama to Tōkyō, affords a cheaper alternative means of reaching the capital, but is apt to be overcrowded.]

Soon after leaving Yokohama, the Tōkaidō Railway branches off l.

**Kanagawa**, once a noted post-town on the Tōkaidō, and intimately connected with the early settlement of foreigners in this part of Japan (see p. 100).

On the Tōkaidō highway near *Namamugi*, between this station and the next, occurred the murder of Mr. Richardson, who, with two other Englishmen and a lady, got entangled in the armed procession of Shimazu Saburō, prince of Satsuma, on the 14th September, 1862, —an outrage which ultimately led to the bombardment of Kagoshima. The whole story will be found in *Black's Young Japan*, Chap. XIII.

Just above **Tsurumi** station, in spacious grounds, stands the temple of *Sōji*.

This temple, the head-quarters of the Sōdō sect, formerly stood in the remote province of Noto on the west coast where it was founded early in the fourteenth century. Having been burnt down in 1898, it was decided to rebuild the temple in this more central locality. The Hōko-dō, or Treasure Hall, was completed in 1911, when the chief images were transported thither with great ceremony.

**Kawasaki** is noted for a temple situated  $1\frac{1}{2}$  m. from the station, dedicated to Kōbō Daishi, and commonly known as *Daishi Sama*. An electric tramway, running through an avenue of cherry trees, connects the two places.

Local legend attributes the sanctity of the spot to an image of Kōbō Daishi carved by that saint himself while in China, and consigned by him to the waves. It floated to this coast, where it was caught in a fisherman's net, and being conveyed ashore, performed numerous miracles. The trees in the temple-grounds, trained in the shape of junks under sail, attest the devotion paid to this holy image by sea-faring folk.—The chief festival takes place on the 21st March.

Crowds visit this temple on festival days,—the 21st of each month. It possesses some excellent carvings and a handsome gateway erected in 1897. The grounds are laid out with flowering trees, monuments, a pond with live storks, etc., in the style of the great temple of Asakusa at Tōkyō. Cheap stalls and itinerant shows make the place lively on festival days. A Plum Garden (*Bai-en*), with ten-houses attached, adjoins the grounds.

The river crossed just beyond Kawasaki is the *Tamagawa* or *Rokugō*, the upper course of which is romantically beautiful, and is described in Rte. 30, Sect. 3. Extensive pear orchards stretch on either side of the line. To the l. rises the wooded bluff on which stands the noted temple of *Ikegami* (see Rte. 5, Sect. 2). Near **Kamata** there are lovely plum and iris gardens. Between Kamata and Ōmori, the cone of Fuji, the whole Hakone range, Bukō-zan, and the other mountains of Chichibu come in view to the l.

Immediately above Ōmori (Hotel and *Restt.* Villa Belvedere) lie the grounds of a tea-house surrounded by plum-trees, and the range of the Imperial Japanese Rifle Club. Approaching

**Shinagawa**, we see the forts built in Tōkyō Bay during the latter days of the Shogunate, to impede hostile access to the great city, but now dismantled because useless in modern warfare. Owing to the rapid silting up of the bay and of the mouth of the river Sumida, only vessels of light burthen can proceed





beyond this point. Extensive reclamations of land from the sea have been made here of late years.

The numerous factory chimneys seen on nearing Tōkyō are an innovation of the last fifteen years. Many, it will be noticed, are of thin iron tubing instead of the usual brick. This plan is adopted as a safeguard against earthquakes, which natural visitation affects the Tōkyō-Yokohama district with special frequency, owing to the fact that (as demonstrated by Prof. John Milne) two lines of seismic activity here intersect.

Just beyond some gas-works, the line skirts the prettily laid out garden of the *Shiba Rikyū*, one of the minor Imperial palaces. A little further on, the noble trees in the grounds of the summer palace called *Hama Rikyū* are seen also to the r.; and soon after, the train enters the *Shimbashi* terminus, and the traveller is in Tōkyō.

A new Central Station situated near the Palace grounds at Maru-no-uchi is under construction.

## ROUTE 4.

### Tōkyō.

**Tōkyō**, formerly *Yedo*.

**Hotels.**—Imperial (*Teikoku*) Hotel, centrally situated; Tōkyō Hotel, on Atago-yama; Seiyōken Hotel; Central Hotel, at Tsukiji.

**Japanese Inns.**—Taizan-kwan and Tōri-kwan, near the Imperial Hotel.

**Restaurants.**—(*Europ. food*) Shimbashi Terminus (upstairs); Seiyō-ken, in Ueno Park; Restaurant Français near Shimbashi, and many others, especially in and near Ginza. —(*Japanese food*) Yaezen, at San-ya, Asakusa; Tokiwa-ya, in Hama-chō.

**Tea-houses** (for entertainments in Japanese style).—Kōyō-kwan (Maple Club), in Shiba Park (visitors are shown over for a trifling fee); Nakamura-rō, at Ryōgoku; Ume-gawa-rō, in Ueno Park.

**Club.**—The Tōkyō Club, at Torano-mon; with mixed foreign and Japanese membership.

**Welcome Society.**—Headquarters in the Tōkyō Chamber of Commerce Building, Kōjimachi-ku, Yaesu-chō. It obtains introductions, permits, and other facilities for travellers.

**Foreign Embassies.**—Great Britain, 1, Kōji-machi Go-banchō; United States, 1, Akasaka Enoki-zaka; France, 1, Iida-machi Itchōme; Germany, 14, Nagata-chō; Russia, 1, Ura-Kasumi-ga-seki.

**General Post Office & Central Telegraph Office.**—At Yedo-bashi. Sub-offices in various districts of the city.

**Parks.**—Shiba, Ueno, Asakusa, Hibiya.

**Museums.**—The Hakubutsu-kwan, in Ueno Park; Commercial Museum and Mineral Museum (*Shō-hin Chinretsu-kwan*), near Shimbashi terminus; Museum of Arms (*Yūshū-kan*), in the grounds of the Shōkonsha temple at Kudan. Mr. Ōkura's private collection, 3, Akasaka, Aoi-chō, is open to visitors on Mondays and Thursdays.

**Public Libraries.**—The Toshokwan, in Ueno Park; the Hibiya Toshokwan, in Hibiya Park.

**Churches.**—Church of England, in Shiba, Sakae-chō; American Episcopal, Union Church (Protestant), Roman Catholic, all in Tsukiji; German Evangelical, 28, Kōjimachi, Naka-roku-banchō.

**Theatres.**—Teikoku-za, (modern style) at Maru-no-uchi; Yūrakuzan, near Imperial Hotel; Kabuki-za, in Kobiki-chō; Meiji-za, in Hama-cho.

**Wrestling.**—At Ekō-in in Honjo, twice yearly for ten days in winter and spring. Also at other times and places not fixed.

**Bazaars.**—Bazaars (*Kwanakōba*) at Shimbashi bridge, in Shiba Park,

and in different parts of the city. Fixed prices. Nowhere can one more easily pick up the thousand and one little articles that are in daily use among the people.

A *City and Suburban Railway* runs from Gofuku-bashi (Central Station) via Shinagawa, and skirts the W. and N. suburbs to Ueno, with a branch from Ikebukuro to Akabane on the Northern Railway (see Route 69). Travellers from Yokohama for Nikkō etc. can connect by changing at Shinagawa and Akabane.

Distance from Gofuku-bashi	Names of Stations	Remarks
0 m.	GOFUKU-BASHI	
1 1/2	Yuraku-chō . . .	
1 1/2	Karasumori . . .	
2	Hamamatsu-chō	
3	Tamachi . . .	{ Change for
4 1/2	Shinagawa Jct. . .	{ Yokohama,
5 1/2	Osaki . . . . .	{ etc.
6	Gotanda . . . . .	
6 1/2	Meguro . . . . .	See Route 5.
7 1/2	Ebisu . . . . .	
8	Shibuya . . . . .	
9 1/2	Harajuku . . . . .	
10 1/2	Yoyogi . . . . .	{ Change for
11	Shinjiku Jct. . . .	{ Hachijōji and
12 1/2	Takadano-baba . .	{ Kōfu.
13	Mejiro . . . . .	
14	Ikebukuro Jct. . .	{ Change for
15	Otsuka . . . . .	{ Akabane.
15 1/2	Sugamo . . . . .	
16 1/2	Komagome . . . .	
17 1/2	Tabata . . . . .	{ Change for
		{ Northern Ry.
18	Nippori . . . . .	{ Change for
19 1/2	UENO . . . . .	{ East Coast Ry.

Another *Suburban Railway* runs partly through the old castle moat, with chief stations at Mansei-bashi, Hida-machi, Ushigome, Yotsuya, Shinano-machi, Shinjiku, and Nakano.

*Conveyances*.—Jinrikishas are in universal use. Electric trams run along the principal thoroughfares and to the suburbs. ~~Ginjas can be hired at Shimbashi Station and~~

through the hotels; also taxi-cabs at Shimbashi and Ueno.

Small *Steamers* run to various points on Tōkyō Bay and up the big rivers.

The following are some of the chief shops at which articles likely to interest the tourist are sold:—

*Porcelain*.—Mikawa-ya, at Owari-chō, Itchōme; Daizen, at Nihom-bashi, Kakuya-chō, No. 5; Sangin, near Shimbashi Bridge.

*Lacquer*. Hayashi Kuhei, at Nihom-bashi, Muromachi; Kuroe-ya, at Tōri Itchōme; Daizen, at Nihom-bashi, Kakuya-cho; Daishō, at Nihom-bashi, Aomono-chō; Nakamura, at Owari-chō, Nichōme.

*Bronze*.—C. Suzuki, in Tsukiji; Maruki, at Nihom-bashi, Sukiya-chō; Miyao, at Nihom-bashi; Kaga-ya, at Asakusa, Kuramae-dōri.

*Swords and Armour*, Hida, at Kanda, Hatago-chō, Itchōme; Nakamura at Owari-chō, Nichōme.

*Silver Ware*.—Miyamoto Shō, at Kyōbashi, Yazemon-chō; Ueda, at Yuraku-chō; Seishū-kwan, at Kyōbashi, Ginza, Sanchōme.

*Cloisonné*.—Namikawa, at Nihom-bashi, Shin-emon-chō; Andō, at Kyōbashi, Moto-Sukiya-chō.

*Ivory*.—Toyama, at Ginza, Nichōme; Murata, Katō Toyoshichi, both at Nihom-bashi; Maruki, at Nihom-bashi, Himono-chō.

*Old Silks and Embroideries*.—Hattori, in Naka-dōri; Nishimura, near Imperial Hotel; Shimizu, at Kyōbashi, Inaba-chō, No. 1; Iwamoto, Dōmei, both in Naka-dōri; Morita, at Nihom-bashi, Sanai-chō.

*Silk Mercers*.—Mitsukoshi, in Suruga-chō; Daimaru, at Hatago-chō; Shiroki-ya, at Tōri, Itchōme; Mizushima (chiefly modern embroideries in European style), at Hon-chō, Itchōme, —all in the Nihom-bashi district; Takashima-ya, at Nishi Konya-chō.

*Culture Pearls*.—Mikimoto, at Ginza, Shi-chōme.

*Coloured Prints*.—Kobayashi, at ~~Nishi Konya-chō~~ Nishi Konya-chō, in Naka-dōri Suwa, at Kyōbashi,

Tatami-chō; Murata Kimbei, in Naka-dori; Shimbi-Shō-in (for art albums), at Kyōbashi, Shin-sakana-machi, No. 13.

*Paper and Fans.*—Haibara, at Nihom-bashi, Tōri, Itchōme.

*Photographs.*—Ogawa, at Kyōbashi, Hiyoshi-chō; Maruki, at Shiba, Shin-sakurada-chō, No. 18 (for portraits); Okamoto, at Ginza, San-chōme (for views).

*Booksellers.*—Maruzen, at Nihom-

bashi, Tōri, San-chōme; Methodist Publishing House, in Ginza.

*Curios in General.*—Nakamura, at Owari-chō, Ni-chōme; Daizen, in Naka-dōri; Jōkō, at Sanjikken-bori, Ni-chōme; Tamon-ten, Shin-emon-chō, Naka-dori, No. 15; Y. Ito, Kyōbashi-ku, Izumo-chō, No. 9. Also many other shops in Naka-dōri.

*Newspapers (English).*—"Japan Advertiser"; "Japan Times," daily, the latter edited by Japanese; "The Far East," weekly.

## CHIEF POPULAR FESTIVALS.

DATE.	NAME OF FESTIVAL.	WHERE HELD.
Monthly, 5th.....	<i>Suitengū</i> .....	Kakigara-chō.
Monthly, 10th (October, special) .....	<i>Kompira</i> .....	Tora-no-mon.
Monthly, 17-18th .....	<i>Kwannon</i> .....	Asakusa.
Monthly, 21st (March, special) .....	<i>Daishi</i> .....	Kawasaki.
Monthly, 24th (September, special) .....	<i>Atago Jinja</i> .....	Atago-shita.
First Day of the Hare ( <i>Hatsu-u</i> ) .....	<i>Myōkendō</i> .....	Yanagi-shima.
April 17th .....	<i>Tōshōgū</i> .....	Shiba and Ueno Parks.
April 18th .....	<i>Sanja Matsuri</i> .....	Asakusa.
May and November 6-8th.	<i>Shōkonsha</i> .....	Kudan.
June 3rd.....	<i>Kumano Jinja</i> .....	Iigura and Aoyama.
June 3-14th .....	<i>Tennō Matsuri</i> .....	Shinagawa, Yotsuya, Asakusa, Senju.
Mid-July* .....	<i>Kawa-biraki</i> ("Opening of the River").....	Ryōgoku.
July 7-14th.....	<i>Tennō Matsuri</i> .....	Nakabashi.
July 9-10th.....	<i>Shi-man Roku-sen Nichi</i> .....	Asakusa Kwannon.
July 15th .....	<i>Sannō</i> .....	Nagata-chō.
July 15th .....	<i>Hikawa Jinja</i> .....	Akasaka.
September 11-20th .....	<i>Shimmei Matsuri</i> .....	Shiba.
September 15th.....	<i>Kanda Myōjin</i> .....	Kanda.
October 12-13th .....	<i>O Eshiki</i> (Anniversary of Nichiren's death).	Ikegami and Hori-no-uchi.
November 22-28th .....	<i>O Kō Mairi</i> .....	Monzeki temple at Asakusa.
November (on Days of the Cock, <i>Tori no hi</i> ) .....	<i>Tori no Machi</i> .....	Asakusa.

Temples having monthly festivals are most crowded in January, May, and September. Further, the 1st, 15th, and 28th of each month are more or less specially observed.

\* Sometimes delayed by rainy weather to early August.

Akin to the popular festivals (*matsuri* or *ennichi*) are the following fairs (*ichi*) held at the close of the year for the citizens to make seasonable purchases:—

DATE.	NAME OF FAIR.	WHERE HELD.
December 13th.....	<i>Tennō Sama</i> .....	Shinagawa.
December 15th.....	<i>Hachiman</i> .....	Fukagawa.
December 17-18th .....	<i>Kwannon</i> .....	Asakusa.
December 20-21st .....	<i>Kanda Myōjin</i> .....	Kanda.
December 22-23rd .....	<i>Shimmei</i> .....	Shiba.
December 23-24th .....	<i>Atago</i> .....	Atago-shita.
December 25th.....	<i>Tenjin</i> .....	Hirakawa.
December 27th-28th.....	<i>Fudō</i> .....	Yagen-bori.

*Jijutsu* practice is to be seen at the Kōdō-kwan, Koishikawa, Shimo-Tomizaka-chō, No. 18.

The rite of Walking over Fire (*Hi-watari*) may be witnessed at the temple of Ontake at Kudan, Imagawa-kōji, on the 9th April and 17th September. The less interesting Ordeal by Boiling Water (*Kuga-dachi*) take place on the previous day. (Details in *Things Japanese*, article *Fire-walking*).

#### FLOWERS.

*Plum-blossoms* (*Ume*).—Kamata, a station on the railway to Yokohama; Kameido Ume-yashiki; Kinogawa Ume-yashiki, close to Mukojima, January to beginning of March.

*Cherry-blossoms* (*Sakura*).—Ueno, Mukojima, and Shiba, early in April; Koganei, middle of April. For the double cherry-blossoms (*yae-zakura*) Kokoku-mura, on the banks of the Arakawa beyond Mukojima (steam launch to Senju or rail from Ueno to Nishi-arai), last week of April.

*Peonies* (*Botan*).—Florists' gardens at Somei, end of April; Senkwa-en and Shōkwa-en in Azabu; Kamata, near station of same name, beginning of May, Yotsume (in Honjo), middle of May.

*Wistarias* (*Fuji*).—Kameido and Kasukabe, first week in May.

*Azaleas* (*Tsutsuji*).—Florists' gardens at Ōkubo-mura, early in May.

*Irises* (*Hana-shōbu*).—Horikiri; the extensive gardens near Kamata station; Yoshino-en, at Yotsuki in Honjo, first half of June.

*Convolvulus* (*Asagao*).—Florists' gardens at Iriya in Shitaya; end of July and beginning of August.

garden at Iriya in Shitaya; end of July and beginning of August.

*Lotus-flowers* (*Hasu*).—Lake Shinobazu at Ueno, and the Palace moats, beginning of August. These flowers can only be seen to perfection during the morning hours.

*Chrysanthemums* (*Kiku*).—Dangozaka and Asakusa, beginning of November.

*Maples* (*Momiji*).—Kai-anji at Shinagawa, beginning of November; Ōji, middle of November.

*Principal Places to visit*.—Shiba and Ueno Parks (tombs of the Tokugawa Shōguns in both, the former more easily accessible). Temple of Kwannon at Asakusa and neighbouring Park, Hakubutsu-kwan Museum at Ueno, Atago Tower for view of the city. Drive along the *Ginza* and round the inner moat (*Naka-bori*).

*Time to Chief Points* by jinrikisha with two coolies:

From Shimbashi terminus to:—	
Imperial Hotel .....	5 min.
Tōkyō Club.....	10 "
British Embassy .....	18 "
American Embassy .....	18 "
Shiba Park.....	10 "
Asakusa (Kwannon) .....	40 "

HISTORY.—The city is of comparatively modern origin. Down to the middle ages, most of the ground which it covers was washed by the sea or occupied by lagoons. On the sea-shore stood, in the 15th century, the fishing hamlet of *Ye-dō* ("estuary gate"), near which a certain warrior, named *Ota Dōkwan*, built himself a fortress in the year 1456. The advantages of the position from a military point of view were discerned by *Hideyoshi*, who therefore caused his general, *Ieyasu*, to take possession of the castle, and when *Ieyasu* himself became *Shōgun* in 1603, he made *Yedo* his capital. From that time forward Japan thus practically had two capitals,—*Kyōto* in the west, where the *Mikado* dwelt in stately seclusion, and *Yedo* in the east, whence the *Shōgun* held sway over the whole land. The latter's feudal retainers,—the *Daimyōs*, or territorial nobility were obliged to reside in *Yedo* for half of each year. On the fall of the *Shōgunate* in 1868, the *Mikado* came and took up his abode in *Yedo*, and soon after the name of the city was changed to *Tōkyō* or *Tōkei*, these being alternative methods of pronouncing the Chinese characters 東京 with which the name is written. The meaning of the term *Tōkyō* is "Eastern Capital." It was given in contradistinction to *Saikyō*, or "Western Capital," the name by which *Kyōto* was re-christened. The Emperor's palace stands in the centre of the city, within a double line of moats, on the site once occupied by the *Shōgun's* castle, and earlier still by *Ota Dōkwan's* fortress. A whole network of canals, traversing the business quarter of the city, connects these with the river *Sumida*.

*Tōkyō* has been burnt down and built up again many times, fires having formerly been as common in this wooden city as at *Constantinople*. It has also suffered much from earthquakes, especially from what is still remembered as the great earthquake of 1855. *Tōkyō* covers an immense area, estimated before the close of the last century at 100 square miles, and it contains to grow rapidly. But this is partly owing to the large number of gardens and to the absence of many-storied buildings.

The city is divided for administrative purposes into fifteen districts (*Ku*), viz.:—1, *Kōji-machi*; 2, *Kanda*; 3, *Nihon-bashi*; 4, *Kyōbashi*; 5, *Shiba*; 6, *Azabu*; 7, *Akasaka*; 8, *Yotsuya*; 9, *Ushigome*; 10, *Koishikawa*; 11, *Hongō*; 12, *Shitaya*; 13, *Asakusa*; 14, *Honjō*; 15, *Fukagawa*. The principal suburbs are *Shinagawa S.*, *Naitō Shinjuku W.*, *Itabashi N. W.*, and *Senju N. E.*

Since 1869, a great change has taken place in the outward appearance of the city. The *yashiki*, or *Daimyō's* mansions, have been pulled down to make room for public buildings, better adapted to modern

needs. Railways and electric tramways now occupy large sections of the outer moat, and everywhere overhead is a network of telegraph, telephone, and electric light wires. The two-sworded men have disappeared, the palanquin has given place to the *jinrikisha*, and foreign dress has been very generally adopted by the male population. But *Tōkyō* is picturesque notwithstanding, and as seen from any height has a tranquil and semi-rural aspect owing to the abundance of trees and foliage,—an effect increased of late years by the planting of numerous avenues of cherry-trees, which, early in April, transform the town into a garden of blossom.

A plan of city improvement has been adopted, in conformity with which the narrower streets of any district burnt down are widened, and better sanitary arrangements introduced.

Waterworks completed in 1901, supply *Tōkyō* from the river *Tamagawa*, 24 miles distant.

Owing to the shape and the vast extent of the city, it is impossible to combine the chief sights in a single round. The best plan is to take them in groups, according to the direction in which they lie. The following description proceeds on this principle.

#### 1.—SHIBA PARK. TEMPLES AND TOMBS OF THE SHŌGUN. GRAVES OF THE FORTY-SEVEN RŌNIN (SEN-GAKUJI). ATAGO-YAMA.

*Shiba Park* (*Shiba Kōenchi*) formed, till 1877, the grounds of the great Buddhist temple of *Zōjōji*, the head-quarters in this city of the *Jōdo* sect. The temple itself has been burnt down, only the large gate (*Sammon*) dating from 1623 being saved. Probably the temple will be rebuilt. In any case there remain, dotted about the grounds, the Mortuary Temples (*O Tamaya*) of several of the *Tokugawa Shōguns*, *Ieyasu*, the founder of that dynasty having taken *Zōjōji* under his special protection.

The following is a list of the *Tokugawa Shōguns*. Those whose names are marked with an asterisk are buried at *Ueno*, at the opposite end of *Tōkyō*; those whose names have a dagger prefixed lie at *Nikkō*, and the others at *Shiba*.

PERSONAL NAME.	POSTHUMOUS TITLE.	DIED A.D.
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1. †*Ieyasu* ..... *Tōshōgū* ..... 1616
2. *Hidetada* ..... *Taitokū-in* ..... 1682



3.	†Iemitsu.....	Taiyū-In .....	1651
4.	*Ietsuna.....	Genyū-In .....	1680
5.	*Tsunayoshi.....	Jōken-In .....	1709
6.	Ienobu.....	Bunshō-In.....	1713
7.	Ietsugu.....	Yūshō-In .....	1716
8.	*Yoshimune.....	Yūtoku-In.....	1751
9.	Ieshige.....	Junshin-In.....	1761
10.	*Ieharu.....	Shummei-In.....	1786
11.	*Ienari.....	Bunkyo-In .....	1841
12.	Ieyoshi.....	Shintoku-In.....	1853
13.	*Iesada.....	Onkyō-In .....	1858
14.	Iemochi.....	Shōtoku-In.....	1866
15.	Yoshinobu.....	(usually called Kei-ki), abdicated in 1868, and is still living in retirement at Tōkyō.	

The **Shiba Temples**, which count among the chief marvels of Japanese art, should, if possible, be visited on the forenoon of a fine day. Otherwise their situation, and the black hoarding which has been put up to ward off the attacks of the weather, will interfere with the full enjoyment of their minutely elaborate decorations. They may best be taken in the following order:—Persons pressed for time might limit themselves to an inspection of the temple and tomb (Octagonal Hall) of the 2nd Shōgun only (see p. 120).

A small fee is charged at each of the Mortuary Temples for seeing the interior, together with the tombs. Boots need not be taken off, covers being provided for them by the custodians.

The entrance to the *Mortuary Shrines* of Ietsugu and Ieshige, the 7th and 9th Shōguns, is by a gate on the N. side of the enclosure, the main gates being permanently closed.

The visitor is led round to the porch of the temple, where, among other triumphs of carving, are two dragons, called "the Ascending and Descending Dragons" (*Nobori-ryū* and *Kudari-ryū*), which serve as beams to connect the temple with two pillars outside. And, here be it noticed, each of these Mortuary Temples consists of three parts,—an outer oratory (*haiden*), a connecting gallery or corridor (*ai-no-ma*), and an inner sanctum (*hōnden*). In each of these one finds oneself in a

blaze of gold, colours, and elaborate arabesques, which, especially if the day be fine, dazzle the eye by their brilliancy. In feudal times, when the Shōgun came to worship the spirits of his ancestors, he alone ascended to the sanctum, the greater Daimyōs ranged themselves next to him in the corridor below, and the lesser nobility occupied the oratory.

On entering the oratory, observe the conventional paintings of lions on the wall. These are the work of Kanō Chikanobu. Under the baldachin sits, on festival days (12th and 13th of each month, when visitors are not admitted), the abbot of Zōjōji, while the priests are ranged around at small lacquer tables. The lacquer boxes on these tables contain scrolls of the Buddhist sutras. As we pass through the corridor, the side panels of painted flowers by the artist just mentioned, and the gorgeous panelling of the ceiling will arrest attention.

The altar of this temple is separated from the corridor by one of those bamboo blinds bound with silk, which, together with a peculiar kind of banner, temper the brilliancy of the other decorations. The sanctum contains three double-roofed shrines of gorgeous gold lacquer, picked out with body-colour below the eaves, and held together by costly and elaborate metal-work. That to the r. contains a wooden image of the father of the 6th Shōgun, that in the middle an image of the 7th Shōgun, and that to the l. one of the 9th Shōgun, together with the funeral tablets of each. The images, which are considered sacred because presented by Mikados, are never shown. On either side of each shrine stand wooden statues of the Shi-Tennō, who guard the world against the attacks of demons. In front are Kwannon and Benten. The wall at the back is gilt, while the altar and two tables in front are of splendid red

lacquer. In innumerable places may be seen the *mitsu-aoi* or three-leaved asarum, which is the crest of the Tokugawa family, and the lotus, the Buddhist emblem of purity. The altar is protected at night by massive gilt gates, ornamented with the family crest and conventional flowers. Returning to the porch, on the way from the temple to the tombs, we come to the *O Kara Mon*, or Chinese Gate, on either side of which extends a gallery with painted carvings of flowers and birds in the panels. Observe the angel on the ceiling, the work of Kanō Chikanobu.

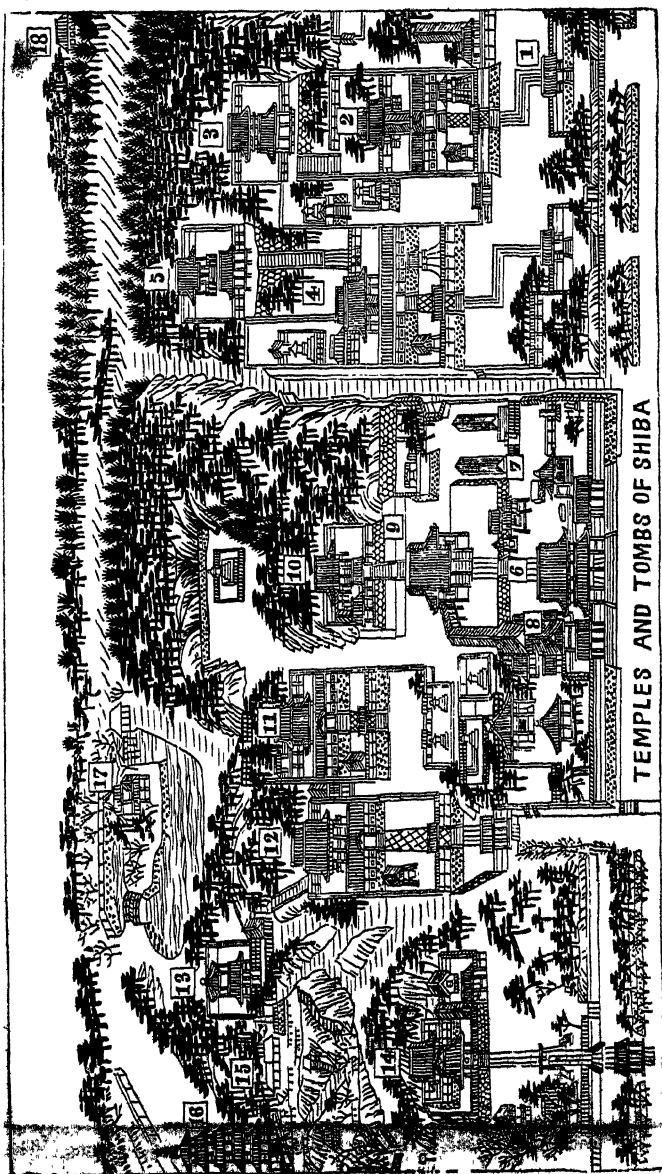
[This gate is kept closed, preventing access to the court beyond, which is remarkable for a highly ornamented gate called the *Choku-gaku Mon*, or Gate of the Imperial Tablet; also for being lined with bronze lanterns, two hundred and twelve in all, dating, some from A.D. 1716, some from 1761, the gift of Daimyōs as a mark of respect to the memory of their deceased lord and master, the Shōgun. Beyond it is another court containing numerous stone lanterns, and the outer gate called *Ni-Ten Mon*, or Gate of the Two Dēva Kings.]

As the guide leads the way to the tombs, observe on the eaves the carvings of musical instruments, lions, dragons, etc. Observe, too, the carvings of unicorns (*kirin*) on the *Oshi-kiri Mon*, or Dividing Gate, which is now passed through. Although the carving is open-work, the animals appear different according to the side from which they are viewed. Thence, through a noble court with more bronze lanterns, to a stone staircase which leads up to the site of the *Tombs*,—that of the 7th Shōgun to the l., that of the 9th Shōgun to the r. Below each tomb is a highly decorated oratory. The tombs are

of stone, in the shape called *hōtō* (treasure shrine), which somewhat resembles a pagoda. They stand on an octagonal granite base, with stone balustrade. Their simplicity contrasts strongly with the lavish magnificence of all that goes before. As Mitford says in his *Tales of Old Japan*, "The sermon may have been preached by design, or it may have been by accident, but the lesson is there."

The pattern on the black copper sheeting round the wall enclosing the tomb, is intended to represent the waves of the sea. The body is said to be buried at a depth of 20 ft., and to have been coated with vermilion and charcoal powder to prevent decay. The tomb of the 9th Shōgun is a replica of that of the 7th. On passing the oratory of the 9th Shōgun, notice the exquisite carvings in high relief of peacocks on the panels of the gate.

Leaving this temple, we regain the main or tramway road through the park. The front gates of the mausolea are on the r., two of which are passed before coming to a huge bronze statue of Gotō Shōjirō, one of the leaders of the Restoration of 1868. Here turning up the wide road r. a small side door r., gives access to the temple and tombs of the 6th, 12th, and 14th Shōguns. In arrangement, this temple closely resembles the one we have just left; but the gilt is fresher, the carvings are closer to nature, and the general impression more magnificent, a result perhaps of the interest taken by the 6th Shōgun in the preparation of his own last resting-place. The flowers and birds in the spaces between the cornice and the lintel of the oratory are perfect, both in chiselling and in delicacy of colour. The coffered ceiling is a masterpiece; and the vista of the altar, as one stands under the baldachin, reveals an indescribable glory of blended gold and colours. The panels are by Kanō Yasunobu.



The order of the shrines on the altar is, from r. to l., that of the 12th, 6th, and 14th Shōguns, the shrine of the last containing also the funeral tablet of his consort,

From the Mortuary Temple, a flight of steps at the back leads up to the tombs of these three Shōguns and of the consort of the 14th, who was aunt to the present Emperor. Her obsequies, in 1877, were the last performed within these precincts. Each tomb has a small oratory attached. The fine bronze gate of the enclosure of No. 6, which is the first tomb reached, is said to be the work of Korean artificers; but the design was probably furnished by a Japanese draughtsman. The dragons in low relief on the r. and l., both inside and out, deserve special attention. Next to it is the tomb of the 12th Shōgun, and beyond it again those of the 14th and his consort. The tomb of this princess is of bronze and marked with the Imperial crest, the sixteen-petalled chrysanthemum.

Quitting the grounds of this Mortuary Temple we turn down l. to the main road, and enter the grounds of the Temple of Zōjōji by the Great Gate (*Sammon*). Notice that it is lacquered red, not simply painted. The upper storey, which is reached by a steep staircase, contains gilt images of Shaka with Fugen and Monju, flanked by large coloured statues of the Sixteen Rakan. The grand bell, on the r., was saved from the fire of 1874. On

the l. are the priests' apartments (*Hōjō*) and temple offices (*Jimusho*). The main temple of Zōjōji stood in front.

Leaving the Zōjōji enclosure by an opening to the r., we next reach the Mortuary Temple (*Ten-ei-in*) attached to the tombs of the consorts of the 2nd, 6th, 11th, and 12th Shōguns. Admittance is by the priests' house to the l. Though the oratory is plainer than those already described, the altar is by no means less splendid. Gilded gates, gilded panelling, huge gilded pillars,—everything sparkles with gold, while the shrines on the altar are the finest specimens extant of a peculiar kind of lacquer adorned with metal work. Their order is, from r. to l., the consorts of the 12th, 6th, 2nd, and 11th Shōguns, while in the extreme l. corner is that of the concubine of the 5th. The coffered ceiling, decorated with the phoenix in various colours, is especially admired.

From this temple, we pass into the court of that attached to the tomb of the 2nd Shōgun,—entrance through the priests' house to the r. The sanctuary is a grand example of Japanese religious architecture. Two huge gilded pillars called *daijin-bashira*, r. and l. of the altar, support the lofty vaulted roof, curiously constructed of a network of beams. The upper part of the walls is decorated with large carved medallions of birds in high relief, richly painted and gilt. The shrine is of fine gold lacquer, over

#### INDEX TO PLAN OF SHIBA TEMPLES.

- |   |   |
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| 1. Ni-ten Mon (Gate).                     | 9. Zōjōji.                                |
| 2. Temple of 7th and 9th Shōguns.         | 10. Gokoku-den.                           |
| 3. Tombs of 7th and 9th Shōguns.          | 11. Ten-ei-in.                            |
| 4. Temple of 6th, 12th, and 14th Shōguns. | 12. Temple of 2nd Shōgun.                 |
| 5. Tombs of 6th, 12th, and 14th Shōguns.  | 13. Octagonal Hall ( <i>Hakkaku-dō</i> ). |
| 6. Great Gate ( <i>Sammon</i> ).          | 14. Ankoku-den ( <i>Tōshōgū</i> ).        |
| 7. Shrine of Five Hundred Rakan.          | 15. Maruyama.                             |
| 8. Priests' Apartments.                   | 16. Pagoda.                               |
|   | 17. Shrine of Benten.                     |
|   | 18. Maple Club ( <i>Kōyō-kwan</i> ).      |

two and a half centuries old, and the tables in front also deserve inspection. The bronze incense-burner in the form of a lion dates from 1635. Ieyasu's war-drum rests on a large ornamental stand. The coffers in the ceilings are filled with fretwork over lacquer.

A short walk among the lofty trees behind to the l. leads up to the *Hakkaku-dō*, or Octagonal Hall, containing the tomb of the 2nd Shōgun, which is the largest specimen of gold lacquer in the world and one of the most magnificent. Parts of it are inlaid with enamel and crystals. The scenes on the upper half represent the "Eight Views" of Siao-Siang in China and of Lake Biwa in Japan, while the lower half is adorned with the lion and peony,—the king of beasts and the king of flowers. The base is of stone shaped like a lotus-flower. The shrine contains only an effigy of the Shōgun and his funeral tablet, the body being beneath the pavement. The interior walls of the hall are of lacquer gilded over. Eight pillars covered with gilt copper plates support the roof.

Outside this building are two curiously carved stones, dating from 1644. The subject of one is "Shaka's Entry into Nirvāna," and of the other the "Five-and-Twenty Bosatsu" coming with Amida to welcome the departed soul. The oratory in front of the Octagonal Hall contains nothing worthy of special notice.

Descending again to the Mortuary Temple, and turning r., the visitor can either rejoin the main road and enter by the large gate, or walk direct for a hundred yards under the trees, to the temple of *Ankoicu-den*. Here, on the 17th of every month, a popular festival is held in honour of the Shōgun Ieyasu, who is worshipped as a Shintō deity under the name of *Tōshōgū*. Constructed when Buddhism was dominant, this temple is architecturally as highly ornament-

ed as the rest, the present supremacy of the Shintō cult being indicated only by the paper symbols (*gohei*) in the oratory, which also contains a large bronze mirror and two gilt *ama-inu*. The sanctum (admittance through the *Shamusho*, or temple office, to the r.) stands behind, in a separate enclosure. The coffered ceiling is very fine, as are the hawks and birds of paradise on a gold ground in the panels round the interior. Particularly excellent is a painting by Kanō Hōgen at the back of the altar, representing Shaka attended by Monju and Fugen. The shrine is about 4 ft. high, with an elaborate cornice of three rows of brackets; and its walls are of splendid gold lacquer with raised designs. In front, on the door-panels, are eight small landscapes, with dragons descending through the clouds on either hand. At the sides are boldly designed groups of the pine and bamboo. Inside is a life-like wooden effigy of Ieyasu, which can be seen only on the 17th day of the month.

A visit to Shiba may be terminated by walking up *Maruyama*, the little hill at the back, which commands a view of the bay. Close to the *Pagoda*, which is not open to the public, stands a monument erected in 1890 to the memory of Inō Chūkei, the father of Japanese cartography, who flourished in the 18th century.

The mound on which this monument stands has been discovered by Prof Tsuboi to be an artificial tumulus (*tsuka*) of the gourd-shape used for Imperial interments over a thousand years ago, and there are two smaller tumuli close by. The larger was probably the burial-place of some prince, as a branch of the reigning family settled in Eastern Japan in very early times.

Thence one descends to the little *Temple of Benden*, prettily situated on an islet in a pond overgrown with lotuses. Further back in the wood stands the *Kōyō-kan*, or Maple Club, where dinners and

beautiful dances in Japanese style are given.

Shiba is seen to best advantage in early April, when the cherry-trees are in blossom.

About 1 mile from the Shiba temples, in the direction of Shinagawa, stands the Buddhist temple of *Sengakuji*, where the **Forty-seven Rōnins** (*Shi-ju-shichi Shi*) lie buried.

For their dramatic story, see *Things Japanese*. A more minute account is given in Mitford's *Tales of Old Japan*.

Just within the gate is a two-storied building called *Kanranjō*, where swords, armour, and other relics of these heroes are shown on payment of a small fee. The well (*Kubi-arai ido*), where the Rōnins washed the head of the foe on whom they had taken vengeance, still exists by the side of the path leading to the tombs, which are ranged on the r. side of a small square court. That in the further corner is the grave of Ōishi Kuranosuke, the leader of the faithful band; the monument next to his, on the other side of the stone fence, marks the grave of the lord for whose sake he and his comrades sacrificed their lives. The popular reverence for these heroes is attested by the incense perpetually kept burning before Ōishi's grave, and by the visiting cards continually left there. Painted statuettes of the Rōnins are exhibited in a building below.

On the way back, one may obtain a good view of the city by going up *Atago-yama*, a small hill a short way to the N. of Shiba Park, named after the higher Mount Atago at Kyōto. (*Atago* is properly the name of a divinity; see p. 43.) *Atago-yama*, like many other such places in Japan, has two flights of steps leading up it, one of which, called "the men's staircase" (*otoko-zaka*), is straight and steep, while the other, or "women's staircase"

(*onna-zaka*), is circuitous but less fatiguing. A tower has been erected on *Atago-yama*, which visitors pay a trifling fee to ascend. The view includes Fuji, the Hakone range, Oyama, Mitake, Tsukuba, and the provinces beyond Tōkyō Bay with Kanō-zan and Nokogiri-yama.

## 2.—AKASAKA AND AZABU.

**Akasaka** and **Azabu** are the highest and healthiest districts of Tōkyō, but contain little to interest the tourist. In a part of Akasaka called *Aoyama*, is situated the palace occupied by the Crown Prince. It is not open to the public; but the *élite* of Tōkyō society is invited there once yearly to a garden party given in November, on the occasion of what is perhaps the most wonderful chrysanthemum show in the world. Closely adjoining it, is a large Parade Ground (*Rempai-ba*), where the annual review on the Emperor's birthday is held. A little further to the S. lies the *Aoyama Cemetery*, part of which has been reserved for the interment of foreigners.

To the W. of Azabu, in the suburb of Shibuya, stands the Red Cross Hospital (*Seki-jūji-sha Byōin*).

## 3.—CHIEF BUILDINGS IN KŌJIMACHI. THE DIET. SANNŌ. SHŌKONSHA.

On the S. side of *Hibiya Park* stand the wooden buildings of the Imperial Diet. Just beyond them on the r. (lining the W. side of the Park) are the extensive brick edifices belonging to the Naval Department, the Judicial Department, and the Courts of Justice. To the extreme l., above an embankment, will be seen the brick buildings completed in 1877 for the College of Engineering, the

earliest scientific academy established in Japan, and presided over by British professors. They are now used as girls' schools. The new *Tōkyō Club* stands in these grounds.

Crossing the wide road, we pass, l. the Russian Embassy, r. the Foreign Office (*Gwaïmushō*), and at the top of the ascent the Chinese Legation. Behind this, on a prettily wooded eminence, stands the Shintō Temple of *Sannō*, officially styled *Iie Jinja*. Dating in its present form from 1654, it was adopted by the Shōguns of the Tokugawa dynasty as their tutelary shrine. All the buildings, except the main temple, are falling into decay. Each of the inner compartments of the large gate contains a seated image of a monkey ornamented with a bib, that animal being regarded as the servant of the divinity of Hie, for which reason monkeys also figure on the altar.

This neighbourhood, of which the chief part is called *Nagata-chō*, is the most fashionable in Tōkyō. Here stand the palaces of Princes Kita-Shirakawa and Arisugawa, and the residences of many high officials and foreign diplomats. Hence, in local parlance, it is sometimes nicknamed *Daimyō Kōji*, or the Nobles' Quarter. Below Prince Kita-Shirakawa's Palace lies the *Kioi-chō Kōenchū*, a garden planted with azaleas and containing a huge monolith commemorative of Ōkubo Toshimichi, one of the founders of the new order of things in Japan, who was assassinated near this spot in 1878. On the flat top of the *Kudan* hill, a short way beyond the British Embassy, stands the Shintō temple of *Yasukuni Jinja*, also known as *Shōkonsha*, or Spirit-Invoking Shrine.

The *Honden*, or Main Shrine, of this temple, built in accordance with the severest canons of pure Shintō architecture, was erected in 1889 for the worship of the spirits of those who had fallen fighting for the Mikado's cause in the

revolutionary war of the previous year. The *Haiden* was added in 1901. Services are also held in honour of those who fell in the Saga troubles of 1873, the Satsuma rebellion of 1877, and subsequent foreign wars.

The principal memorial services take place on the 6-8th May and 6-8th November, when wrestling and other popular amusements enliven the occasion. The enormous bronze *torii* was set up in December, 1887.

The grounds behind the temple have been tastefully laid out, and look their best in early spring when the plum and cherry-trees are in blossom.

The brick building to the r. of the temple is the *Yūshū-kan*, a Museum of Arms, which is open from 8 A.M. till 5 P.M. in summer, and from 9 to 3 in winter. It well deserves a visit, for the sake of the magnificent specimens of old Japanese swords and scabbards which it contains, as well as armour, old Korean bronze cannon, trophies of the China war of 1894-5, the war with Russia, (1904-5) etc. The 28 centimetre gun outside was manufactured at the Ōsaka arsenal, and used at the siege of Port Arthur for the destruction of the Russian ships; the broken 23 centimetre gun was taken after the capitulation. The numerous portraits of modern military men are depressing specimens of the painter's handicraft; but a series of large coloured photographs of scenes in the war with Russia merit all praise.

The granite lanterns around the wide enclosure, outside the temple grounds, were presented by the nobility in 1878. The large bronze statue of Ōmura Hyōbu Tayū, a distinguished patriot in the war that restored the Mikado to power, was erected in 1882, and is remarkable as the first Japanese example of this method of commemorating departed worth. Near by, but beyond this enclosure, overlooking

the moat, is a statue to another eminent soldier, of later times, General Kawakami. Close to it stands a monument in the shape of a bayonet, erected by the soldiers of the Imperial Guard, in memory of their comrades who fell fighting on the loyalist side in the Satsuma rebellion. This point overlooks the city in the direction of Ueno. The prominent edifice on the bluff opposite (*Suruga-dai*) is the *Russian Cathedral*, consecrated in 1891. To the citizens of Tōkyō it is familiarly known as *Nikorai*, from Bishop Nicolai, who built it. The ancient stone beacon, on the opposite side of the road, formerly lighted junks on their way up Yedo Bay.

At the foot of Kudan-zaka stands the Temple of *Ontake*, where the curious ceremonies of "Ordeal by Boiling Water" and "Walking over Fire" are held on the 8-9th April and 16-17th September. For details, see *Things Japanese*, article *Fire-walking*.

#### 4.—KŌJIMACHI (CONTINUED). THE INNER MOAT. THE IMPERIAL PALACE. INSATSU KYOKU.

Another and more direct way from the hotels (and passing by the British Embassy), to the Shōkonsha at Kudan, is to take the broad road by the Palace moat on the N. side of Hibiya Park. Proceeding along it, and passing r. the second of the gates (*Sakurada Go Mon*) leading to the Palace, we notice, on an eminence l., the General Staff Office.

The moat here, with its green banks and spreading trees, and in winter the numerous wild-fowl fluttering in the water, is one of the prettiest bits of Tōkyō. The vast enclosure of the Imperial Palace lies beyond.

**The Imperial Palace.** The new Palace, inhabited by the Emperor and Empress is not

accessible to the public, only those who are honoured with an Imperial Audience being admitted within its gates. Nevertheless, the following description, abridged from the *Japan Mail*, may be of interest:—Entering through long corridors isolated by massive iron doors, we find ourselves in the smaller of two reception rooms, and at the commencement of what seems an endless vista of crystal chambers. This effect is due to the fact that the *shōji*, or sliding doors, are of plate-glass. The workmanship and decoration of these chambers are truly exquisite. It need scarcely be said that the woods employed are of the choicest description, and that the carpenters and joiners have done their part with such skill as only Japanese artisans seem to possess. Each ceiling is a work of art, being divided by lacquer ribs of a deep brown colour into numerous panels, each of which contains a beautifully executed decorative design, painted, embroidered, or embossed. The walls are covered in most cases with rich but chaste brocades, except in the corridors, where a thick, embossed paper of charming tint and pattern shows what skill has been developed in this class of manufacture at the Imperial Printing Bureau. Amid this luxury of well-assorted but warm tints, remain the massive square posts,—beautiful enough in themselves, but scarcely harmonising with their environment, and introducing an incongruous element into the building. The true type of what may be called Imperial æsthetic decoration was essentially marked by refined simplicity,—white wooden joinery, with pale neutral tints and mellow gilding. The splendour of richly painted ceilings, lacquered lattice-work, and brocaded walls was reserved for Buddhist temples and mausolea. Thus we have the Shintō, or true Imperial style, presenting itself in the severely colourless pillars, while



the resources of Buddhist architecture have been drawn upon for the rest of the decoration. In one part of the building the severest canons have been strictly followed: the six Imperial Studies, three below stairs and three above, are precisely such chaste and pure apartments as a scholar would choose for the abode of learning. By way of an example in the other direction, we may take the Banqueting Hall,—a room of magnificent size (540 sq. yds.) and noble proportions, its immense expanse of ceiling glowing with gold and colours, and its broad walls hung with the costliest silks. The Throne Chamber is scarcely less striking, though of smaller dimensions and more subdued decoration. Every detail of the work shows infinite painstaking, and is redolent of artistic instinct. A magnificent piece of tapestry hangs in one of the reception rooms. It is 40 ft. by 13 ft., woven in one piece by Kawashima of Kyōto. The weaving is of the kind known as *tsuzuri-ori*, so called because each part of the design is separated from the body of the stuff by a border of pin-points, so that the whole pattern seems suspended in the material. The subject represented is an Imperial procession in feudal Japan, and the designer has succeeded in grouping an immense number of figures with admirable taste and skill. The colours are rich and harmonious, and the whole forms probably one of the finest pieces of tapestry in existence. The furniture of the palace was imported from Germany. Externally the principal buildings are all in pure Japanese style.

The unpretentious brick and plaster structure to be seen from the E. side, rising above the moat in the palace enclosure, contains the offices of the Imperial Household Department. The bronze equestrian statue, occupying the S.E. corner of the wide open space

opposite the Nijū-bashi Bridge and representing the loyalist warrior, Kusunoki Masashige (see p. 79), was erected in 1900.—On leaving this space and crossing the moat, we come to another wide extent of ground called *Maru-no-uchi*, formerly occupied by Daimyōs' mansions, and now gradually being covered with the offices of various public companies.

Not far off, in an E. direction, is the *Insatsu Kyoku*, or Government Printing Office, a large and well-organized establishment, to the inspection of which a day may be profitably devoted, as its scope is very wide, including much besides mere printing. Here, among other things, is manufactured the paper currency of the country. The Ministries of Finance, of Education, and of the Interior, together with various other Government offices, are in the same neighbourhood.

5.—GINZA. SUITENGŪ. NIHOM-BASHI. CURIO STREET. SEIDŌ. KANDA MYŌJIN. IMPERIAL UNIVERSITY. DANGO-ZAKA. Ō-GWAN-NON. BOTANICAL GARDEN. KOISHIKAWA ARSENAL AND GARDEN. GOKOKUJI.

The most important thoroughfare in Tōkyō, which none should fail to see, leads from the Shimbashi terminus to Mansei-bashi and Ueno. The portion of it lying nearest the station is commonly called the *Ginza*. Proceeding along it, the traveller crosses the Kyōbashi and Nihom-bashi bridges, from the latter of which all distances in Eastern Japan are calculated. The General Post-Office stands close by. Parallel to the portion of the main thoroughfare between these bridges is *Naka-dōri*, a street attractive on account of its second-hand curio shops. *Nihom-bashi* has also given its name to the surrounding large and busy district, which is filled with shops, market-places, and

godowns. The great *fish-market* is a notable sight in the early hours of the morning.

Another sight (chiefly on the 5th day of the month, but also on the 1st and 15th) is afforded by the concourse of worshippers at the *Temple of Suitengū*, in *Kakigara-chō*.

Notice the brass cylinders hung to metal pillars in the grounds, and used by the inquisitive for reading their own fortunes (*mi kufi*). These cylinders contain brass slips with such inscriptions in Chinese characters as "very lucky," "half lucky," "unlucky," etc. For the deity here worshipped, see p. 54.

At *Mansei-bashi* station is a bronze group of Commander Hirose, the first naval hero of the Russian war, and his trusty quarter-master Sugino, in the endeavour to save whose life he lost his own.

Just beyond to the l. stands *Seidō*,—the "Sage's Hall," or Temple of Confucius, formerly a University of Chinese learning, now used as an Educational Museum. It is situated on rising ground in the midst of a grove of trees, among which the fragrant *mokusei* is most conspicuous. The buildings, which date from 1691, are fine specimens of the Chinese style of architecture. The main hall facing the entrance is supported on black lacquered pillars, the ceiling also is of black lacquer, while the floor is of finely chiselled square blocks of stone. Opposite the door is enshrined a painted wooden image of Confucius, possessing considerable merit as a work of art. He is flanked by other Chinese sages: *Mr. encius* and *Ohwang Tzu*, r. *Ganshi* and *Shishi*.

Just above in the same grounds, stands the Middle School, attached to the Higher Normal School, while adjoining it is the Female Higher Normal School.

Behind the *Seidō*, is the *Ryōbu Shintō* temple of *Kanda Myōjin*, dedicated to the god *Ōnamuji* and to *Masakado*, a celebrated rebel of the 10th century (see p. 79).

After the final overthrow of *Masakado*, his ghost used to haunt the neighbourhood. In order to lay this spectre, apothecosis was resorted to in the 13th century. The temple, for which a hoary antiquity is claimed, but which was only established on its present site in 1616, has been frequently burnt down and rebuilt since that time.

The temple, originally decorated with paintings by artists of the *Kanō* school, has now grown dingy, but is still popular with the multitude. The chief festival, celebrated on the 15th September, is well worth seeing.

Entering the main street of the district of *Kanda*, one of the chief arteries of the northern portion of the metropolis, we come r. to the extensive buildings of the Imperial University (*Teikoku Daigaku*), standing in the grounds of the former mansion of the great *Daimyō* of *Kaga*.

The germ of this institution was the *Bansho Shirabe-jo* or "Place for the Examination of Barbarian Writings," founded by the *Tokugawa* Government in 1856. Seven years later, this name was altered to that of *Kaisei-jo*, or "Place for Developing and Completing," which indicated a change for the better in the views held by the Japanese as to the value of European learning. Numerous other modifications have taken place both in the name and scope of the institution, which since 1881 has been placed on a thoroughly modern footing, and now includes colleges of Law, Medicine, Engineering, Literature, Science, and Agriculture, where lectures are delivered by a large staff of professors of various nationalities and in various languages. The students number over 5,000. The courses that attract most students are those of Law, Medicine, and Engineering. A large hospital connected with the University stands in the same grounds. Other institutions under the authority of the President are the Botanical Garden in the district of *Koishikawa* and the *Tōkyō* Observatory at *Figura*.

Further on, to the N.E. are the florists' gardens of *Dango-zaka*, whither the towns-folk resort in thousands to see the *chrysanthemum* shows in November. The flowers are trained over trellis-work to represent historical and mythologic-

al scenes, ships, dragons, and other curious objects.

The *Ō-Guannon*, or Great Kwannon, may be worth a passing visit. The gilt image, which is 16 ft. high, was an offering made in the 17th century by a merchant of Yedo, and represents the goddess bending slightly forward, and holding in her hand the lotus, the emblem of purity. Round the walls of the shrine containing the image, are ranged in tiers the *Sen-tai Kwannon*, or images of the Thousand Incarnations of Kwannon.

The **Koishikawa Botanical Garden** (*Shoku-butsu-en*) is open to the public, and duplicate specimens of the plants may be purchased at the office.

The **Koishikawa Arsenal** (*Hō-hei Kōsho*) occupies the site of the former mansion of the Prince of Mito. An order from the military authorities is necessary to gain admittance. An order is also necessary for the *Garden* (*Kōraku-en*), which still remains intact, and is the finest specimen of the Japanese landscape gardener's art to be seen in the capital.

The object of its designer was to reproduce in miniature many of the scenes whose names are classic among the literati of Japan. Prince Mitsukuni, generally known as Mito Kōmon, laid out the grounds as a place in which to enjoy a calm old age after a life of labour. If the visitor has first inspected the Arsenal, he will then be conducted to a summer-house in the garden, with an extensive grass-plot attached, and overlooking a lake copied from a noted one in China, called *Sei-ko*. A small wooded hill rises beyond, which we ascend, and on which stands a miniature replica of the famous temple of Kiyomizu at Kyōto, enriched with carvings, but worn by time. Descending, we are plunged for a minute in the depths of a wood before reaching an old bridge with a rivulet running far below. On crossing the bridge a zigzag path leads to the shrine of *Haku-i* and *Shiku-sei*, the loyal brothers of Chinese tradition, who, after the overthrow of their lord and master, refused to eat the grain produced under the conquerors' sway, and, secluding themselves on Mount Shwe, lived on

ferns till, being told that ferns grew also on their enemy's lands, they abstained even from that poor food, and so died of starvation. An arched stone bridge and another shrine, shaped octagonally in allusion to the Eight Diagrams of the Chinese system of divination, are next passed. From here, a tunnel-like opening leads through a thicket of creepers and other trees to a lake several acres in extent and full of lotuses. The water, which comes from the Tamagawa aqueduct, is made to form a pretty cascade before falling into the lake. An island in the centre is connected with the mainland by a bridge. Everywhere there are magnificent trees,—cherry-trees for the spring, maples for the autumn, plum-trees for the winter, making a change of scene at each season. Near the exit is a hill with a path paved in such manner as to imitate the road over the Hakone Pass.

On the extreme N.W. outskirts of the city stands the Buddhist temple of *Gokokuji*, now used as the head-quarters of the Shingon sect, which has a seminary for young priests. With its extensive grounds, its silent belfry, and the perfect stillness of its surroundings, it recalls the memory of days now irrevocably past, when Buddhism was a mighty power in the land. The azaleas here are noted for their beauty. The chief treasure of the temple is a gigantic *kaikemono* of Buddha's Entry into Nirāvna, by Kanō Yasunobu, which is shown only during the month of April.

Adjoining Gokokuji is the new Cemetery of the Imperial family, selected since the removal of the Court to Tōkyō. It is not open to the public.

6.—**UENO PARK, TEMPLES, AND MUSEUM. ASAKUSA. HIGASHI HONGWANJI. TEMPLE OF KWANNON. MUKŌJIMA. KOKOKU-MURA. HORIKIRI.**

**Ueno Park**, famed for its *Temples and Tombs of the Shōguns*, is the most popular resort in the metropolis. Here, in April, all Tōkyō assembles to witness the wonderful mass of cherry-blossom

for which it is famous. No traveller should miss this opportunity of witnessing a scene charming alike for natural beauty and picturesque gaiety.

The importance of Ueno, which lies due N. E. of the palace, had its origin in a wide-spread superstition, which regards that quarter as the most unlucky of all the points of the compass, and brands it with the name of *Ki-mon*, or the Demon's Gate. When, therefore, some progress had been made in the construction of the city of Yedo, the Shōgun Iemitsu, in the year 1625, determined to erect here a set of Buddhist temples, which, eclipsing all others in splendour, should ward off the approach of evil influences. The original main temple (*Kwan-ei-jō*) then founded occupied the site of the present Museum, but was burnt down in 1868 on the occasion of a fierce battle fought between the partisans of the Shōgunate and those of the new régime. In this temple always resided as high-priest a son of the reigning Mikado, retained in gilded slavery for political reasons, as it was convenient for the Shōguns to have in their power a prince who could at once be decorated with the Imperial title, should the Court of Kyōto at any time prove refractory. The last high-priest of Ueno was actually utilised in this manner by the Shōgun's partisans, and carried off by them to Aizu in 1868, when they raised the standard of rebellion. On the Europeanisation of the country he was known as Prince Kita-Shirakawa, and died commanding an army in Formosa in the year 1895.

Leaving his jinrikisha at the bottom of the hill, the traveller ascends r. a short flight of steps, leading to a plateau planted with cherry-trees and commanding a good view of the city, especially towards Asakusa, including the twelve-storied tower which is seen rising beyond the Ueno railway station, and the high roof of the great Hongwanji temple. The bronze statue of Saigō Takamori (see p. 82) was erected in 1899. The stone monument close by is dedicated to the soldiers who fell fighting for the Shōgun's cause in the battle of Ueno. To the l., is a dingy Buddhist temple sacred to the Thousand-handed Kwannon.

Descending again to the main road, we reach the celebrated

*Avenue of cherry-trees*, a uniquely beautiful sight during the brief season of blossom, when the air seems to be filled with pink clouds. To the l. lies a shallow piece of water, called *Shinobazu no Ike*, celebrated for its lotus-flowers in August. On a little peninsula jutting out into the lake, is a shrine sacred to the goddess Benten. A little further up is the *Seiyōken Restaurant*, which commands a good view. The extensive buildings of the Imperial University are seen in the distance. Close to the restaurant is a bronze image of Buddha, 21½ ft. high, known as the *Daibutsu*. This inferior specimen of the bronze-worker's art dates from about the year 1660. The turning to the l. of the Buddha leads to a massive *torii*. Along the avenue of stately cryptomerias stand an ancient pagoda and an elaborately decorated gate at the end of a long row of stone lanterns, presented in 1651 by various Daimyōs as a tribute to the memory of the Shōgun Ieyasu. To this Shōgun, under his posthumous name of Tōshōgū or Gongen Sama, the shrine within is dedicated. The gate itself, restored in 1890, is already tarnished by exposure to the elements. Carvings of dragons adorn it on either side; above are geometrical figures, birds, foliage, and everywhere the Tokugawa crest of three asarum leaves. The temple contains some fine specimens of lacquer. Round the walls hang pictures of the *San-jū-rok-ka-sen* (see p. 83), below which are screens with conventional lions.

Regaining the main road, we come to the statue of General Prince Komatsu, erected in 1912; and further on, to some exhibition buildings. Immediately behind them stands the **Ueno Museum** (*Ueno Hakubutsu-kan*). This institution, which is open daily from 8 to 5 in summer, and from 9 to 4 in winter, with the exception of the ten days from the 25th December to the 4th January, well merits a

visit. But no details of the arrangement of the contents can here be given, as, for some unexplained reason, it is perpetually altered.

Notice in the *Natural History Department* the cocks from Tosa with tails  $14\frac{1}{2}$  ft. long.

The *Historical* and *Archæological Departments* offer special interest. Here are to be seen stone arrow-heads, spear-heads, and pottery of the prehistoric period; proto-historic copper bells and mirrors, iron swords, armour, horse-trappings, shoes, and cooking utensils. Besides the above, notice also the pottery anciently employed for the presentation of offerings to the Shintō gods. Some pieces from the provinces on the N.E. shore of the Inland Sea are remarkably ornamented with human figures in high relief. Particularly curious are the earthenware images of men and horses used in proto-historic times for interment in the graves of illustrious personages, after the custom of burying their chief retainers alive with them had been discontinued, the figures of birds—apparently geese—which were used as a fence round the tumulus of the Emperor Ōjin in the province of Kawachi, and fragments of earthenware posts put to a similar purpose.

The most characteristically prehistoric Japanese specimens are the *maga-tama* and *kuda-tama* in jasper, agate, and other materials.

The *maga-tama*, or "curved jewels," which somewhat resemble a tadpole in shape, were anciently (say, prior to the 7th century) strung together and used as necklaces and ornaments for the waist both by men and women, as were also the *kuda-tama*, or "tube-shaped jewels." Their use survived in the Luchu Islands till a much more recent date.

There are also shown objects illustrating the manners and customs of the Chinese, Koreans, Australian aborigines, natives of India, American Indians, and Siberian tribes, and others illustrat-

ing Japan's semi-foreign dependencies,—Formosa, Yezo, and Luchu.

Some Christian relics will specially interest the European visitor. They include the *fumiita*, or "trampling boards"—oblong blocks of metal with figures in high relief of Christ before Pilate, the Descent from the Cross, the Virgin and Child, etc., on which persons suspected of the crime of Christianity were made to trample during times of persecution, in order to testify their abjuration of the "Depraved Sect," as it was called. One of the old *kōsatsu*, or public notice boards prohibiting Christianity, is also here exhibited.

Observe, furthermore, the Imperial state bullock cart and palanquins and the model of the *Tenchi Maru*, or Ship of Heaven and Earth, which was the state barge used by the Shōguns.

The stiff flowers and geometrical patterns of the Imperial bullock cart exemplify a feature often noticed in early Japanese ornamentation, when art was still in Chinese leading-strings, and had not yet gained the freedom, together with the happy use of irregularity, characteristic of later days.

Examine also the fac-similes of objects from the famous temple store-houses of Nara and Hōryūji, over twelve hundred years old, together with the temple furniture, seals, *tolcko*, rosaries, etc., old boxes, images, and other objects, the most interesting to the antiquarian being the specimens of the miniature pagodas (*Hachiman-tō*), of which, in A.D. 764, the reigning Empress caused a million to be made for distribution throughout the land.

The *Art Industry Department*, contains lacquer, porcelain, bronze, etc.,—a large collection of articles of rare beauty.

The new building (*Hyōkei-kan*) to the l., was erected by the Municipality to commemorate the wedding of the Crown Prince. It contains a beautiful collection of *kakemonos* and screens, besides less

successful pictures in European style; likewise a choice collection of lacquer bequeathed to the Japanese nation by Mr. Quincey A. Shaw, of Boston.

On quitting the Museum, an avenue r. leads to a Public Library and Reading Room (*Tosho-kwan*), the largest in the empire, to the l. of which is an Art School (*Bijutsu Gakko*), not accessible without a special introduction. Close by are the Zoological Gardens (*Dōbutsu-en*).

After passing the *Tosho-kwan*, an avenue turns off r. to the

**Tombs of the Shōguns** (*Go Reiya*), abutting on the second and finer of the two Mortuary Temples (*Ni no Go Reiya*). The main gate is always kept closed, but a side entrance l. leads to the priests' house. The resident custodian will act as guide for a small fee.

The six Shōguns buried at Ueno belonged to the Tokugawa family, being the 4th, 5th, 8th, 10th, 11th, and 13th, of their line. It is still at the private expense of the family that these shrines are kept up. In general style, they closely resemble those at Shiba, described on pp. 115—120, and rank among the priceless legacies of the art of Old Japan. Like the Shiba shrines, too, they have suffered at the hands of thieves since the Revolution of 1868.

This building, a symphony in gold and blended colours, has a wooden colonnade in front, the red walls of which are divided into compartments, each containing a medallion in the centre, filled with painted open-work carvings of birds and flowers, with arabesques derived from the chrysanthemum above and a carved wave-design below. In the centre of this colonnade is a gate decorated with a painting of an angel. From here, an open colonnade leads up to the steps of the main buildings. The porch has brackets carved with conventional chrysanthemums. Its square columns are adorned with plum-blossoms in red and gold. Under the beams are red and gold lions' heads as brackets. The

doors of the oratory are carved in diapers, and gilded all over. Note the tastefully painted diapers on the architrave. The ceiling is massive, and loaded with metal fastenings; in the coffer are dragons in gold on a blue ground. The interior walls are gilded, having in some places conventional paintings of lions, in others movable shutters. This apartment is 48 ft. wide by 21 ft. in depth. The corridor which succeeds it is 12 ft. wide by 24 ft. in depth, and leads to the black lacquered steps of the inner sanctum. Its ceiling is decorated with the phoenix on a green and gold ground. Handsome gilt doors covered with carved arabesques close the entrance to the sanctum, which measures 21 ft. in depth by 33 ft. in width. The ceiling is decorated with fine gilt lattice-work in the coffer. The small shrines, containing the memorial tablets of the illustrious dead, are gorgeous specimens of gold lacquer. Beginning at the r., these shrines are respectively those of the 5th, 8th, and 13th Shōguns, and of Kōkyō-In, son of the 10th Shōgun. R. and l. are two shrines containing tablets of eight mothers of Shōguns. Curiously enough, all were concubines, not legitimate consorts. The actual graves are in the grounds behind. The finest, a bronze one, is that of the 5th Shōgun. Its bronze gate has magnificent panels, with the phoenix and unicorn in bas-relief.—Korean casting from Japanese designs about 150 years old.

The *First Mortuary Temple* (*Ichino Go Reiya*) stands close to the Second. On leaving the Second, turn to the l. to reach the priests' house, where application for admission must be made. Here lie buried the 4th, 10th, and 11th Shōguns, together with several princesses. The monument of the 4th is in bronze, the others in simple stone. Over the grave of the 11th Shōgun hangs a weeping cherry-tree, placed there

to commemorate the love of flowers which distinguished that amiable prince, whose reign (A.D. 1787-1838) formed the culminating point of the splendour of Old Japan.

On the N.E. side of the park, a little to the r., of the Museum, stands the Buddhist temple of *Ryō-Daishi*, dedicated to the two great abbots, Jie Daishi and Jigen Daishi, the former of whom flourished in the 9th century, the latter in the 16th and 17th. The portrait of Jie Daishi here preserved is considered one of the masterpieces of the great painter Kanō Tan-yū. Note the six large bronze lanterns and the water-stand in the court-yard; also the large stūpa for the reception of relics to the l. on entering. On this side of the park are some buildings commonly devoted to art exhibitions of various kinds.

We now leave Ueno, and passing along a busy thoroughfare, reach the district of *Asakusa*. The first object of interest here is the spacious temple of **Higashi Hongwanji**, popularly called *Monzeki*, the chief religious edifice in Tōkyō of the Monto sect of Buddhists. Though very plain, as is usual with the buildings of this sect, the Monzeki deserves a visit on account of its noble proportions. It was founded in 1657. The iron netting thrown over the temple is intended to prevent sparks from falling on the wood-work, should a conflagration occur in the neighbourhood. The huge porch is adorned with finely carved wooden brackets, the designs being chrysanthemum flowers and leaves, and peony flowers and leaves. On the transverse beams are some curiously involved dragons, which are the best specimens of this sort of work in Tōkyō. Observe, too, the manner—peculiar to the buildings of this sect—in which the beams are picked out with white. The area of the matted floor of the nave (*gejin*) is 140 mats, and round the front and sides runs a wooden aisle 12

ft. wide. Over the screen which separates the chancel and its side-chapels from the nave, are massive gilt open-work carvings of angels and phoenixes, the largest of which are 12 ft. in length by 4 ft. in height. The rest of the building is unadorned. Hanging against the gilt background on either side of the altar, are to be seen several *kalce-monos* of Buddhist saints scarcely distinguishable in the "dim religious light;" also r. the posthumous tablet of Iyeyasu, which is exposed for veneration on the 17th of each month. The *honzon*, Amida, is a black image, always exposed to view, and standing in a handsome shrine of black and gold lacquer. From the r. side of the main hall, a bridge leads down to the *Jiki-dō*, or preaching hall. At the main temple, sermons are only preached for one week in the year, viz from the 21st to 28th November, when the imposing services (*Hō-on-kō*) held in honour of the founder of the sect are well worth witnessing. On this occasion, the male worshippers all appear in the style of dress known as *kata-ginu*, and the females with a head-dress called *tsuno-kakushi* (lit. "horn-hider"),—both relics of the past. The "horn-hider" would seem to have been so named in allusion to a Buddhist text which says: "A woman's exterior is that of a saint, but her heart is that of a demon."—Lesser services are held at the time of the vernal and autumnal equinoxes. Quaint testimony is borne to the popularity of this temple with the lower middle class by the notices posted up on some of the great columns in the main hall. Not only is there one to prohibit smoking, but one warning people not to come here for their afternoon nap (*Iiru-ne muyō*)! On quitting the Monzeki, notice its nobly massive roof, with lions rampant at the corners, also the two large monoliths r., commemorative of soldiers who fell in the China war of 1894-5.

About 7 *chō* from the Monzeki, stands the great Buddhist temple of *Sensōji*, popularly known as the **Asakusa Kwannon**, because dedicated to Kwannon, the goddess of Mercy.

A fabulous antiquity is claimed for the founding in this locality of a shrine sacred to Kwannon, the tradition being that the image which is now worshipped there, was fished up on the neighbouring strand during the reign of the Empress Suiko (A.D. 593-628) by a noble of the name of Hashi-no-Nakatomo, who had been exiled to this then desolate portion of the coast, and with two attendants gained his livelihood by casting his nets at the mouth of the river Sumida. In his fishing-but the first altar is said to have been raised; and the crest of three nets, which is to be seen marking certain portions of the buildings, was devised in memory of the event. The miraculous image is never shown, but is commonly believed to be but 1½ inch in height: and the disproportion between the smallness of the image and the vastness of the temple has passed into a popular saying. Instead of the original sacred image, there is exhibited on the 13th December of every year a newer and larger one which stands in front of the high altar. In the year 1180 Yoritomo endowed the temple with ninety acres of arable land. But when Ieyasu made Yedo his capital, he found the place gone to ruin, and the priests living in idleness and immorality. The present buildings date from the reign of Iemitsu, after the destruction by fire of the former edifice. They are in the possession of the Tendai sect of Buddhists.

On no account should a visit to this popular temple and the surrounding grounds (*Kōenchi*) be omitted; for it is a great holiday resort of the middle and lower classes, and nothing is more striking than the juxtaposition of piety and pleasure, of gorgeous altars and grotesque ex-votos, of dainty costumes and dingy idols, the clatter of the clogs, cocks and hens and pigeons strutting about among the worshippers, children playing, soldiers smoking, believers chaffing with dealers of charms, ancient art, modern advertisements,—in fine, a spectacle than which surely nothing more motley was ever witnessed within the precincts of a

religious edifice. The most crowded times are Sunday afternoon, and the 17th and 18th of each month, days sacred to Kwannon.

The outer main gate of the temple no longer exists. One walks up through a lane of red brick shops, where toys, cakes, photographs, and gewgaws of all kinds are spread out to tempt the multitude. The two-storied gate in front of the temple is a huge structure of red wood, with images of the *Niō* on either side. The immense sandals hung up in front of the cages containing these images, are placed there by persons desirous of becoming good walkers. To the l., immediately before passing through the big gate, is a popular Shrine of *Fudō*, just outside of which is a shrine of *Jizō*, distinguishable by a praying-wheel (*goshō-guruma*) fixed in a wooden pillar, the whole roughly resembling a pillar post-box. There is a newer and better one inside the court of the *Fudō* shrine, with an inscription to the "Lord *Jizō*, Nourisher of Little Children" (see p. 47). Images of *Jizō* stand behind it on a small hexagonal structure.

The praying-wheel is, in Japan, found only in connection with the mystic doctrine of the Tendai and Shingon sects, and its use differs slightly from that to which it is put in Tibet. No prayers are written on it; but the worshipper, attributing to *ingwa* (the Sanskrit *karma*, which means, the effect in this life of the actions in a former state of existence) any sin of which he wishes to be cleansed, or any desire that occurs to him, turns the wheel with a simple request to *Jizō* to let this *ingwa* duly run its course—the course of *ingwa* resembling the perpetual revolutions of a wheel.

On the opposite or r. side of the lane, on a mound, is the large Asakusa bell, whose sonorous notes are heard all over the northern part of the city. The octagonal stone towers, one on either side, just within the gate, are electric light beacons, presented by devotees.

The great hall of the temple of Kwannon is 102 ft. square, and is



entirely surrounded by a wide gallery. The large picture hanging above the entrance to the r. symbolises life (under the figure of two sleeping men and a sleeping tiger) as nothing more than a dream, the only living reality in which is the power of religion (typified by a Buddhist priest).

The eye is caught, on entering, by the immense number of lanterns and pictures which cover the ceiling and walls. These are all offerings presented by believers. Some of the pictures are by good modern artists. One over the shrine to the r. represents a performance of the *Nō*, or mediæval lyric drama, in which the red-haired sea-demon called *Shōjō* plays the chief part. Opposite is a curious painted carving in relief, representing three Chinese heroes of antiquity. Just below this rests a huge *mokugyo*,—a hollow wooden block, fish-shaped, which priests strike while praying. The ceiling is painted with figures of angels, the work of Kanō Dōshun. The seated image to the r., with a pink bib round its neck, is a celebrated work of Jikaku Daishi, and represents Binzuru, the helper of the sick. At any time of the day believers may be observed rubbing it (see p. 44), so that it is now partially rubbed away. The stalls in front of the main shrine are for the sale of pictures of the goddess Kwannon, which are used as charms against sickness, to help women in childbirth, etc., of tickets to say whether a child about to be born will be a boy or a girl, and so forth. There is also a place where fortunes are told by the priests.

The chancel is, as usual, separated from the nave by a wire screen, and is not accessible to the public. A small gratuity to one of the priests in charge will, however, generally procure admission. On the high altar, resplendent with lamps, flowers, gold damask, and sacred vessels, and guarded by figures of the Shi-Tennō, of Bonten, and of

Taishaku,—the latter said to be the work of Gyōgi Bosatsu,—stands the shrine containing the sacred image of Kwannon. On either side are ranged images, some 2 or 3 ft. high, of Kwannon in her "Three-and-Thirty Terrestrial Embodiments," each set in a handsome shrine standing out against the gold ground of the wall. Right and l. of the altar hang a pair of votive offerings—golden horses in high relief on a lacquer ground—presented by the Shōgun Iemitsu. On the ceiling is a dragon, the work of Kanō Eishin. The side altar to the r. is dedicated to Fudō. Observe the numerous vessels used in the ceremony of the *Goma* prayers, which are frequently offered up here for the recovery of the sick. The twelve small images are the Jū-ni Dōji, or attendants of Kwannon. The altar to the l. is dedicated to Aizen Myō-ō, whose red image with three eyes and six arms is contained in a small shrine. The two-storied miniature pagoda beside it is simply an offering, as are also the thousand small images of Kwannon in a case to the l., and the large European mirror, in front of which is a life-like image of the abbot Zennin Shōnin. At the back of the main altar is another, called *Ura Kwannon* (*ura* meaning "back"), which should be inspected for the sake of the modern wall-pictures on lacquer with a background of gold leaf, by artists of the Kanō school.

True wall-paintings, that is, paintings executed on a vertical surface, are extremely rare in Japan, the only well-authenticated examples being these at Asakusa, some on plaster in the Kondō of the ancient monastery of Hōryūji near Nara, and others in the lower storey of the pagoda of Tōji at Kyōto. As a rule, all so-called Japanese wall-paintings are on large sheets of paper fixed in their places after having been painted in a horizontal position.

Above is a crowd of supernatural beings, headed by a converted dragon in the form of a beautiful

woman, who offers a large jewel to Shaka. Two of the latter's disciples (*Rakan*) are at his r. foot, Monju at his l. foot, and Fugen below on the l. Those on the r. and l. walls are the Twenty-eight Manifestations of Kwannon.

In the grounds are several buildings of interest, and a number of *ichō* trees whose golden foliage in autumn is in itself a sight. Behind the great temple to the l. and facing the modern fountain, stands a small hexagonal building called *Daihō-dō* or *Jizō-dō* and containing a crowd of little stone images seated in tiers round a large one of Jizō. This divinity being the special protector of children parents bring the playthings of their dead little ones to his shrine. Beyond the Jizō-dō, is the *Nembutsudō*, with a pretty altar. Turning r., we come to the *Sanja*,—a Shintō shrine dedicated to the Three Fishermen of the local legend, and having panels decorated with mythological monsters in gaudy colours. Note the bronze and stone lions in front. Passing the stage on which the *Kagura* dances are performed, we reach the *Rinzō*, or Revolving Library (see p. 45), contained in a square building with carved lions on the eaves, and then the *Pagoda*. Both these are now closed to the public.

To the l. of the temple buildings we find the *Asakusa Kōenchi*, or Public Grounds, where stands the lofty tower popularly called *Jū-ni-kai*. This building, erected in 1890, has twelve storeys, as its name implies, is 220 ft. in height, nearly 50 ft. in internal diameter at the base, and commands a more extensive view than any other point in the city. The grounds of Asakusa are the quaintest and liveliest place in Tōkyō. Here are raree-shows, penny gaffs, performing monkeys, infant prodigies, cheap photographers, jugglers, cinema shows, theatrical and other figures in painted wood and clay, an aquarium, a collection of wild animals,

stalls for the sale of toys and lollypops of every sort, and, circulating amidst all these cheap attractions, a seething crowd of holiday-makers.

Five min. drive behind the big temple, stands a small but noted one, *Kinryū-zan*, dedicated to the god Shōden, on a mound called *Matsuchi-yama*. This is a breezy spot, with a view across the river Sumida towards the cherry avenue of Mukōjima. There is a ferry close by.

The name *Kinryū-zan*, lit. "Golden Dragon Hill," comes from a legend telling how the dragon which anciently inhabited the river, climbed up to it with a lantern to keep watch over the great temple of Kwannon. Far-Eastern dragons, be it observed, almost always have some connection with water, whether river, lake, or rain-cloud.

About 1 mile to the N. of the great Asakusa temple lies the world-famed *Yoshiwara*, the principal quarter inhabited by the licensed hetæræ of the metropolis. Many of the houses within this district are almost palatial in appearance, and in the evening present a spectacle probably unparalleled in any other country, but reproduced on a smaller scale in the provincial Japanese cities. The unfortunate inmates, decked out in gorgeous raiment, sit in rows with gold screens behind, and protected from the outside by iron bars. As the whole quarter is under special municipal surveillance, perfect order prevails, enabling the stranger to study, while walking along the streets, the manner in which the Japanese have solved one of the vexed questions of all ages. Their method, though running counter to Anglo-Saxon ideas, preserves Tōkyō from the disorderly scenes that obtrude themselves on the passer-by in our western cities.

*Mukōjima*, celebrated for its avenue of cherry-trees, stretches for more than a mile along the l. bank of the River Sumida. When

the blossoms are out in April, Mukōjima is densely packed with holiday-makers from morn till dusk, and the tea-houses on the banks and the boats on the river re-echo with music and merriment. This sight, which lasts for about a week, should on no account be missed. Various regattas are held about the same season. The little temple at the end of the avenue was raised in remembrance of a touching episode of the 10th century, which forms the subject of a famous lyric drama.

Ume-waka, the child of a noble family, was carried off from Kyōto by a slave-merchant, and perished in this distant spot, where his body was found by a good priest who gave it burial. The next year his mother, who had roamed over the country in search of her boy, came to the place, where, under a willow-tree, the villagers were weeping over a lowly grave. On asking the name of the dead, she discovered that it was none other than her own son, who during the night appeared in ghostly form, and held converse with her; but when day dawned, nothing remained but the waving branches of the willow, and instead of his voice only the sighing of the breeze. A commemorative service is still held on the 15th March; and if it rains on that day, the people say that the rain-drops are Ume-waka's tears.

A still more imposing avenue of cherry-trees, both of the single and the double variety, some 4 miles in length, extends along the l. bank of the Arakawa (the higher reaches of the Sumida-gawa) at *Kokoku-mura*. A pleasant way there is by steam-launch to *Senju*, whence walk, or by jinrikisha, the return being made by train from *Nishi-Arai* (1 *ri* from the avenue) to Ueno.

Another favourite flower resort, lying about 1 mile beyond the far end of Mukōjima, is *Horikiri*, famed for its irises which bloom early in June.

#### 7.—EKŌ-IN. THE FIVE HUNDRED RAKAN. KAMEIDO. DISTRICT OF FUKAGAWA. SUSAKI.

Close to *Ryōgoku-bashi*, one of the largest bridges in the metro-

polis spanning the River Sumida, stands the noted Buddhist temple of *Ekō-in*.

In the spring of 1657, on the occasion of a terrible conflagration which lasted for two days and nights, 107,046 persons are said to have perished in the flames. This figure is no doubt a gross exaggeration; but whatever the number of victims may have been, the Government undertook the care of their interment, and orders were given to Danzaemon, the chief of the pariahs,\* to convey the bodies to Ushijima, as this part of Yedo was then called, and dig for them a common pit. Priests from all the different Buddhist sects came together to recite, for the space of seven days, a thousand scrolls of the sacred books for the benefit of the souls of the departed. The grave was called *Muen-zuka*, or the Mound of Destitution, and the temple which was built near it is, therefore, also popularly entitled *Muen-ji*. The services for the dead (*segaki*) are regularly held on the 2nd and 19th days of each month. *Ekō-in* being, on account of its peculiar origin, without the usual means of support derived from the gifts of the relatives of the dead, was formerly used as the place whither sacred images were brought from other provinces to be worshipped for a time by the people of Yedo, and as a scene of public performances. The latter custom still survives in the wrestling-matches which draw great crowds here every spring and winter. A new building (*Koku-gi-kwan*) for these matches, was erected in 1909. At *Ekō-in* prayers are offered up daily for the souls of dead animals. A small fee will procure a short service and burial in the temple grounds for such domestic pets as cats, dogs, etc., a larger sum being necessary if the animal's *ihat*, or funeral tablet, has also to be furnished.

*Ekō-in* is a dingy edifice; and while the annual wrestling tournaments are in progress here, with the crowds shouting and the children scampering in and out, the place lacks even the semblance of sanctity. The only object worth attention is a large image of a sleeping Buddha (*ne-Shaka*) to the l. of the main

\* In Japanese, *Eta*. Their occupations were to slaughter animals, tan leather, assist at executions, etc. The class as such is now abolished; but remnants of its peculiar costume may still occasionally be seen in the persons of young girls with broad hats, who go about the streets playing and singing.

altar. In a small arched enclosure behind the temple, stands the grave of the celebrated highwayman *Nezumi Kōzō*, where incense is always kept burning. The cemetery at the back contains monuments to those who perished in the fire of 1657, and in the great earthquake of 1855.

In the district of Honjo, stands the Shintō temple of *Temman-gū*, commonly known as **Kameido**, from a stone tortoise covering a well in the grounds. Sugawara-no-Michizane is here worshipped under the title of *Temman Daijizai*, i.e., "the Perfectly Free and Heaven-Filling Heavenly Divinity." The grounds have been laid out in imitation of those at Dazaifu, his place of exile. Passing in through the outer gate, the eye is first attracted by the wistarias trained on trellis, whose blossoms, during the first week in May, make Kameido one of the chief show-places of the capital. They grow on the borders of a pond called *Shinji no Ike*, or "Pond of the Word Heart," on account of a supposed resemblance to 心 the Chinese character for "heart;" and one of the amusements of visitors is to feed the carp and tortoises which it contains. A semi-circular bridge leads over the pond to a large gate in *yatsu-mune-zukuri* (i.e., eight-roofed) style, standing in front of the temple. Glass cases inside the gate enclose the usual large images of Zuijin. Round the walls of the temple hang small pictures on a gold ground of the ancient religious dances called *Bugaku*.

Beyond a shed to the r., containing two green and red demons bespattered with paper pellets, is an exit by which the visitor can reach the *Ume-yashiki*, or Plum-Garden of Kameido, 4 *chō* distant. Here grow the *Gucaryōbai* (lit. Plum-trees of the Recumbent Dragon), which are much visited early in March, when the blossoms are all out. There are

over 500 trees, all extremely old, and partly creeping along the ground, whence the name. Most of the cut stones which stand about the grounds are inscribed with stanzas of poetry in praise of the flowers; and during the season, similar tributes written on paper will be seen hung up on the branches.

The S.E. part of Tōkyō, consisting of the district of **Fukagawa** on the l. bank of the River Sumida, is a maze of narrow streets, chiefly inhabited by the lower trading and artisan classes, and offers little for the sightseer.

*Jōshinji*, though the chief temple of the Nichiren sect in Tōkyō, is quite unpretentious; but there are some good carvings on the gates of the priests' dwellings which line the narrow street leading up to it. In the court-yard is a large bronze image of Shaka supported on the shoulders of stone demons; and at the back, beyond the cemetery, a curious superstitious practice may be witnessed at the shrine of Shōgyō Bosatsu. The stone figure of the saint stands in a little wooden shed hung round with small regularly cut bundles of straw. The faithful purchase these at the gate, dip them in water, brush the image with them, and then ladle water over its head, believing that this ceremony will ensure a favourable reply to their petitions. The image is constantly wet, showing how firm the belief is.

The Buddhist temple commonly known as *Fukagawa no Fudō*, in Tomioka Monzen-chō, is subsidiary to the great shrine at Narita; and in imitation of the latter the grounds are laid out in rococo style, with inscribed stone slabs and numerous bronze statuettes. It presents a lively appearance on the 1st, 15th, and 28th of each month.

The adjacent Shintō temple of *Hachiman*, dating from A.D. 1688,

shows traces of former Buddhist influence. The walls and ceiling are decorated with paintings of birds and flowers, and there are also some pretty wood-carvings. The ornamentation of the chancel is extremely rich, the ceiling being panelled, and gold profusely employed. Doves fly about the grounds, as is usual in temples sacred to Hachiman. They are supposed to act as this god's messengers,—strange messengers from the God of War!

The district situated between the temple of Hachiman and that of Susaki-no-Benten is noted for its trade in timber, the town being here intersected by numerous canals communicating with the river, down which come the timber-laden rafts from the inland provinces. The temple of *Susaki no Benten* dates from the latter part of the 17th century, at which time the ground on which it was erected had only recently been reclaimed. The temple itself is uninteresting; but on a clear day there is a good view from the embankment. At low tide, which the Japanese consider the prettiest time, and especially if the season be spring, numerous pleasure boats, with singing-girls and other merry-makers, will be seen lazily floating about in the offing, watching the oyster-gatherers ply their trade.

#### 8.—TSUKIJI.

On the way from the Shimbashi terminus to the former *Foreign Concession* in Tsukiji, several important modern buildings are passed:—1. the Fifteenth Bank, 2. the Imperial Department of Communications, and further on the Department of Agriculture and Commerce, a large building, one wing of which is occupied by a small but interesting *Commercial Museum*, open from 9 to 3 in summer, and 10 to 3 in winter. Near by stand the

*Seiyoken Hotel* and the *Kabuki-za*, one of the best old-style theatres in the metropolis. The *Naval Academy* is seen to the r. beyond the canal. Still further to the r. is the *Shiba Rikyū*, formerly the summer palace of the Shōguns. It is used once a year for an Imperial Garden party, at the season when the masses of double cherry-flowers are in bloom. The *Shiba Rikyū* is not open to the general public.

On the way to Tsukiji stands the *Nishi Honguanji*, popularly called the *Tsukiji Monzeki*, a huge temple belonging to the rich and powerful Monto sect. It has frequently been burnt down, last of all in 1897; but the main building was restored in 1901, and merits inspection for the sake of its massive hall and the symphony in gold which adorns it. Compare p. 130 for a description of the twin temple called *Higashi Honguanji*.

A large proportion of the European buildings in Tsukiji are devoted to religious and educational purposes. The most conspicuous places of worship are the Cathedral of the *Protestant Episcopal Church of America* and the *Roman Catholic Cathedral*. Beyond the river Sumida lie *Ishikawa-jima* and *Tsuki-jima*, where there are dockyards and factories. The land is gaining rapidly on the water in this district, the whole spit opposite the Bund having been reclaimed within the last five-and-thirty years. On a fine breezy day, the vessels sailing into the mouth of the river add picturesque animation to the scene.



## Scale 1:200000

Scale 1:200000



TŌYŌDŌ ENGRAVING OFFICE TŌK

## ROUTE 5.

## EXCURSIONS FROM TŌKYŌ.

1. MEGURO. 2. Ikegami and Hane-da.
3. FUTAGO. 4. JŪNISŌ, HORINO-UCHI, AND I-NO-KASHIRA.
5. CORMORANT-FISHING ON THE TAMAGAWA.
6. KOGANEI. 7. TAKAOZAN.
8. MITAKE. 9. ŌJI. 10. THE CAVES NEAR KŌNOSU.
11. NARITA.
12. ASCENT OF TSUKUBA-SAN.

## 1.—MEGURO.

**Meguro** (*Tea-houses, Uchida, Daikoku-ya, and others*), is a popular picnic resort, 3 miles out of the city westwards by road or rail; but the station lies about a mile from the village. Shortly after leaving the station at the top of a descent called *Gyōnin-zaka*, one sees 1. the small temple of *Daienji*, which deserves passing notice for the sake of its *Go-hyaku Rakān*,—tier upon tier of small seated Buddhist images in various attitudes of meditation, quaint yet pathetic in their stony stillness. Meguro is seen to best advantage when either the peonies or the chrysanthemums are in blossom. There are three permanent sights,—the *Temple of Fudō*, the temple of the *Go-hyaku Rakān* (not to be confounded with *Daienji*, mentioned above) and the graves of *Gompachi* and *Komurasaki*. The key to the grave-yard is kept at the Kado-Ise tea-house at the r. corner of the turning which leads to the temple of Fudō. The grave is called *Hiyoku-zuka*, after the *hi-yoku*, a fabulous double bird which is revered as the emblem of constancy in love. It may be added that sentiment is the only motive for visiting the spot, as there is really nothing to see.

About 270 years ago, there lived a young man named Shirai Gompachi, who at the age of sixteen had already won a name for his skill in the use of arms, but,

having had the misfortune to kill a fellow-clansman in a quarrel over a dog, was compelled to fly from his native province. While resting at an inn on his way to Yedo, a beautiful girl named Komurasaki came and awoke him at midnight, to tell him that a band of robbers, who had stolen her from her home, intended to slay him for the sake of the sword which every *samurai* at that time carried. Being thus forewarned, Gompachi succeeded in killing the thieves when the attack was made upon him. He also restored the girl to her grateful father, a rich merchant, who would have been glad to make the young man his son-in-law; but being ambitious, Gompachi insisted on pursuing his way to Yedo. Meanwhile, unhappy Komurasaki was left to pine for the handsome youth with whom she had fallen deeply in love. After further adventures, Gompachi reached Yedo, only however to fall into dissolute habits. Hearing much praise of a lovely and accomplished girl who had just become an inmate of the Yoshiwara, Gompachi went to see her, and was astonished to find in the famous beauty no other than the maiden whom he had but a few months before rescued from the robbers' den. It was the usual pathetic story. Her parents having become poverty-stricken, she had sold herself in order to alleviate their distress. Frequent visits to his sweetheart soon exhausted Gompachi's slender means, and in desperation he resorted to murder for the sake of money to spend at the Yoshiwara. The crime was repeated, until he was caught red-handed, and met the fate of a common malefactor. A friend claimed the body and buried it at Meguro, whither poor Komurasaki hastened on hearing the sad news of her lover's end, and throwing herself on the newly-made grave, plunged a dagger into her bosom and died.

Shortly before reaching the temple of Fudō a building to the r. contains a set of wooden images of the 500 *Rakān*, originally gilt over red lacquer, almost life-size, arranged on shelves in the r. and l. wings, while the centre is occupied by other images. Of these the most conspicuous and largest represents Shaka with Anan on his r. hand and Kashō on his l., and still further l. a large gilt Kwannon. Another small image of Kwannon (not gilt) is seen in the front row which also contains Mokuren, Daruma, and Shinhotsu. Behind the latter is seen a coloured seated



image of Shō-un, an artist of the 17th century to whose chisel the whole set is attributed.

At the bottom of the steps leading up to the temple of Fudō, is a pool fed by two tiny cascades. To stand naked under the stream of water for several hours in cold weather is considered a meritorious penance, the effect of which is to wash away all taint of sin. Tradition says that Jikaku Daishi, the founder of this temple, miraculously called the spring into existence by the aid of his mace (*tokko*), whence the name of *Tokko-no-taki*, or Mace Cascade.—One hour's walk to the S.W. of Meguro, lies the ancient, but much decayed, temple of *Ku-hon-butsu*, so called from nine large gilded images of Buddha there enshrined.

## 2.—IKEGAMI. HANEDA-NO-INARI.

Ikegami is reached by train or tram to Ōmori station on the Yokohama line, whence it is about 1 m. by jinrikisha. (If coming from Yokohama, alight at Kamata station, whence 15 *chō*.) The great temple of *Hommonji* (see p. 40 for plan) is celebrated as the spot where the Buddhist saint Nichiren died in A.D. 1282. Its fine situation and magnificent timber make it one of the most attractive points within easy reach of Tōkyō. The best time to visit it is on the 12th—13th October, when the annual festival in Nichiren's honour takes place. On this occasion over 20,000 persons make the pilgrimage. Another festival is held from the 22nd to 28th April. At the top of the temple steps is l. the *Daimoku-dō*, where some of the faithful are generally to be heard beating the drum and reciting the formulary of the sect,—“*Namu Myōhō Renge Kyō*.” Next to this is a shrine dedicated to Katō Kiyomasa. Then comes the *Shaka-dō*, or Hall of Shaka, where worshippers pass the night

at the time of the annual festival, with, behind it, another building containing a complete set of the Buddhist scriptures which may be made to revolve on a huge hexagonal wheel. Connected with the *Shaka-dō* by a wooden bridge is the *Soshi-dō*, or Founder's Hall, dedicated to Nichiren, the restoration of which in handsome style evinces the popularity which this saint enjoys. On the altar stands an exquisitely lacquered shrine, containing a life-size image of Nichiren in sitting posture, said to have been carved by Nichirō, one of his chief disciples. The upper part of the wall is decorated with pictures of angels playing on musical instruments. Behind the altar, outside the temple, is a pictorial representation of the chief incidents in the saint's life. The buildings at the rear of this are the temple offices; others in process of construction will replace the Priests' Apartments, etc., burnt down some years ago. Although Nichiren died at Ikegami, his bones were conveyed to Minobu; all that remain here are one tooth and the ashes of his funeral pyre. The shrine (*Kotsu-dō*) containing these relics is a short way down the hill to the l., in a line with the former Priests' Apartments. This building, about 20 ft. in diameter, is of the shape of an Indian stūpa reposing on a huge lotus-flower of stone. A gilt shrine of the same form as the building itself stands inside on a table formed of a lotus-flower carried by eight green tortoises, and inside this again is a crystal jar with the relics. The interior, though not accessible, may be fairly well seen through the wire grating of the windows. At the top of the small hill immediately above the *Kotsu-dō*, stands a stone monument marking the original burial-place of the saint (*Kōso Mi-tamaya*). Below the *Kotsu-dō*, down a few steps, there are three shrines, the smallest of which (*Daibō*), much visited by pilgrims,

occupies the site of the house in which Nichiren died. Here is shown a tiny image which he is said to have carved with the aid of a mirror on the day preceding his death; also the pillar against which he leant during his last moments.

One may picnic either at the *inn* (Tamba-ya) in the village, or at the small tea-houses perched on the hillside halfway up the temple steps. A third place, immediately below the pagoda, is the immense tea-house of Akebono-rō, popularly known as *Ikegami Onsen*. It is quite a curiosity, sprawling as it does up and down two hills by means of galleries and bridges, while the fine old plum-trees, by which it is surrounded, rising from a mass of rockery, present a delightful sight in early March, when the buildings are literally embowered in the fragrant blossom.

At Hameda, near the mouth of the Tamagawa, and reached by electric tram from Kamata (10 min.) stands the shrine of *Anamori no Inari*,—small, but curious owing to the thousands of *torii*, which a burst of modern piety has erected there. The two chief festivals are on the "Middle Day of the Horse" (*Nako-no-Uma*), in March, and September. The best *inn* is the Shinodakwan.

### 3.—FUTAGO.

Futago (*Inn*, Kame-ya) stands on the r. bank of the Tamagawa,  $2\frac{1}{2}$  *ri* from Tōkyō. A tramway runs from the Shibuya suburb to *Tamagawa* (opposite Futago) in  $\frac{1}{2}$  hr. where a small park has been laid out on the neighbouring bluff. During the summer months the Japanese visit Futago for the sake of the sport—if sport it can be termed—of watching fishermen net the *ai*, a kind of trout.  $1\frac{1}{2}$  *ri* down the river from Futago lies *Mariko*, a place of similar character. An alternative way of returning to Tōkyō is to take boat down the river to Kawasaki station, about 2 hrs. from Futago.

### 4.—JŪNISŌ, HORI-NO-UCHI, AND I-NO-KASHIBA.

Jūnisō. Tram to Shinjiku whence a short walk or ride. Crossing the railway, the extensive buildings seen l. are those of the water-works for the supply of Tōkyō. The road to Jūnisō turns off l. by the further side of these works, and in 10 min. comes to the small thatched temple of *Jūnisō Gongen*, dedicated to the gods of Kumano. Below the temple lies a large pond, plentifully stocked with a species of carp, and surrounded by tea-sheds and tea-houses. Jūnisō is a favourite spot for picnic parties in the warmer months.

Hori-no-uchi lies  $\frac{1}{2}$  hr. distant from Jūnisō by jinrikisha. The way leads back by another path in 5 min. to the main road (the old *Ōme Kaidō*), along which we proceed for 10 min. before again turning l. partly through the fields and partly along an avenue of double cherry-trees lined with shops for the sale of rosaries, salted plums, toys, etc. The temple of *Myōhōji* at Hori-no-uchi, belonging to the Nichiren sect, merits a visit for the sake of the excellent carvings that adorn the main building,—those of dragons in the porch, below the architrave, and in the eaves being especially spirited. The iron gates and railing to the r. of the main entrance are good specimens of modern workmanship. On the l. of the court is a long shed filled with a curious collection of ex-votos, such as the queues of men whose prayers have been granted by the interposition of Nichiren, oil-paintings, etc. In the main hall, a splendid shrine 5 ft. square and 10 ft. long, covered with gilt carvings, occupies the centre of the further side of the chancel. It contains a seated image of Nichiren, said to be the earliest effigy of that saint, and to have been carved in A.D. 1261. It can be seen and a short service in its honour witnessed, on payment

of a small fee. The principal festival is held on the 13th October, the anniversary of Nichiren's death. A polite request will generally gain admission to the pretty landscape garden attached to the main temple.

Proceeding for 4½ m. over a flat country, and past the once noted Shintō temple of *Omiya Hachiman*, we reach the *Temple of Benten*, situated on the borders of the little lake of *I-no-kashira*.

History says that in 1600 the lake was visited by Ieyasu, who found the water so excellent that it was used ever after for making His Highness's tea. In 1639 his grandson, the Shōgun Iemitsu, gave orders for the water to be laid on to the Castle in Yedo.

*I-no-kashira* attracts visitors chiefly in April for the cherry-blossoms, and in May for the azaleas. The return may be made from *Kichijōji* station, which is only 2 *chō* from *I-no-kashira*, and ½ hr. from Shinjuku.

#### 5.—CORMORANT-FISHING ON THE TAMAGAWA.

This curious method of catching fish may be seen at *Hino*, a vill. on the Tamagawa. This place is reached by train from Tōkyō (Shinjuku) in a little over 1 hr., whence 8 *chō* by jinrikisha to the *Tamagawa-tei* tea-house where the cormorants are kept, and 2 *chō* further to the river. The charge for three fishermen, a covered boat (*yane-bune*) and man is 6 *yen*; without the boat, 3½ *yen*. The season lasts from mid-June to mid-October, being conveniently carried on during the daytime,—not at night, as at the better known cormorant fishery of Gifu on the Tōkaidō. The fishermen wade about in the water, holding the ungainly birds by strings, and relieving them of their prey, which is then handed over to the boatman. A few small trout may generally be reckoned

on, and can be cooked at the tea-house if desired.

#### 6.—KOGANEI.

**Koganei**, with a fine avenue of cherry-trees 2½ m. in length along the banks of the small canal that conducts the waters of the Tamagawa to Tōkyō, should be visited only when the trees are in blossom. It is reached by train to *Sakai* on the Hachijōji line, ½ hr. from Shinjuku Junction, and 20 min. distant from the avenue.

Ten thousand young trees were brought from Yoshino in Yamato,—the most famous place for cherry-trees in Japan,—and from the banks of the Sakura-gawa in Hitachi, and planted here in 1735 by command of the Shōgun Yoshimune.

The crowds that assemble daily to revel under the shade of the pink and white blossoms about the middle of April, present a gay spectacle. Instead of returning to *Sakai*, it will be found shorter to walk on to *Kokubunji* station, about 20 min. from the upper end of the avenue.

#### 7.—TAKAO-ZAN.

Distance from Shinjuku	Names of Stations	Remarks
3 m.	SHINJIKU Jct.	
3	Ōkubo	
5½	Nakano	
7½	Ōgikubo	
	Kichijōji.....	For I-no-kashira.
9½	Sakai.....	For Koganei.
13	Kokubunji Jct....	
17	Tachikawa Jct....	For Tamagawa Valley, Rte. 30.
19	Hino	
20½	Toyoda	
23	HACHIJŌJI	
25½	Asakawa	

This is a favourite excursion in spring and autumn with holiday-

makers from Tōkyō and Yokohama. The railway journey to *Asakawa* (*Inn*, Hana-ya) occupies  $1\frac{1}{2}$  hr., whence  $\frac{1}{4}$  hr. by jinrikisha to the foot of Takao-zan and 1 hr. walk under the shade of lofty trees up to the temple buildings.

The railway, on leaving Shinjuku, leads for a short distance close to the *Florists' Gardens of Okubo*, noted for their azaleas, the rest of the route passing mostly over the richly cultivated plain. The Tamagawa and one of its affluents are crossed before reaching Hachioji (*Inn*, Kadoki), the centre of an important silk district.

Takao-zan is a hill rising some 1,600 ft. above the sea. On the summit stands a much frequented temple, surrounded by a splendid grove, chiefly of cryptomerias, planted by Buddhist devotees. The road is lined with posts, on which are recorded the names of persons who have presented young trees, so many hundreds at a time, with the object of maintaining the grove undiminished. It is also marked by images of Kōbō Daishi enclosed in iron railings (eighty eight in all) an offering of modern piety. On the platform at the top of the ascent stands a fine bronze pagoda, 12 ft. in height. Above this, on another terrace, is the main shrine, dedicated to Fudō, and adorned with good uncoloured carvings, while at the top of a long flight of steps is a gaudily decorated Shintō shrine with painted carvings. Observe the two bronze images of winged *tengu* on the verandah. The annual festival takes place on the 21st April. Ten min. climb by a path behind the temples leads to the actual summit, which being clear of trees, affords a splendid view of mountains and the far-stretching plain. On the descent, some way down the avenue, a different, but steeper, path may be taken. It affords pretty glimpses of the densely wooded valley, and leads to *Bira-no-taki*, a waterfall under which

people stand to obtain relief from brain disease.

#### 8.—MITAKE.

Mitake is a sacred peak, easily reached from Tōkyō in one day by taking train to *Hinata Wada* (see Route 30. Sect. 3). There are two ways of proceeding on from Ōme, viz., the *Hinata Kaidō*, or "Sunny Road" on the l. bank of the Tamagawa, and the *Hikage Kaidō*, or "Shady Road," on the r. bank. The best plan is to take jinrikisha to *Sawai* (2 ri) whence the jinrikisha men will shoulder the luggage for 1 ri over a rough road to the first *torii* at the bottom of the hill and thence 24 *chō* more up to the priests' dwellings. The vill. of Mitake possesses no inns; but accommodation will be granted by the priests, who, though not making any charge, should be duly remunerated. The priesthood here has for ages been hereditary in a few families, who intermarry almost exclusively among each other. The Main Temple, just above the vill., is sacred to the Shintō deities Ōnamuji, Kushimachi, Sukunabikona, and Ukemochi-no-kami, the divine protectress of silkworms. The *Oku-no-in*, 18 *chō* distant, is dedicated to Yamato-take.

Grand timber and a profusion of flowering shrubs clothe the steep sides of all this maze of hills. The best expedition at Mitake, occupying half a day, is to the waterfalls of *Nanayo-taki*, thence up *Ōdake*, a high peak at a considerable distance, and back over the *Oku-no-in* to the village. This walk may be curtailed by omitting *Ōdake*.

The return to Ōme may be varied by taking the hill path over to *Unazawa* on the Tamagawa, a walk of  $1\frac{1}{2}$  hr., almost entirely under shade, but affording prettily diversified views, whence  $12\frac{1}{2}$  m. down the valley by the main road into *Hinata Wada*.

## 9.—Ōji.

The vill. of Ōji, long a favourite retreat in the suburbs of Tōkyō, now presents more the aspect of a manufacturing centre than of a holiday resort. Huge brick buildings, paper and cotton mills, the clash of machinery, and lofty chimneys from which columns of smoke sweep over the cherry-trees on *Asuka-yama*, deprive the place of much of its former tranquillity and beauty. Ōji, nevertheless, still remains one of the attractions in the environs of the great city; and crowds flock thither twice yearly,—in spring when the cherry-trees are in blossom, and in autumn when the maples lining the banks of the little stream called *Takino-gawa* put on their crimson tints.

The train from Ueno station lands one in a few minutes close to the noted *tea-houses*, Ōgi-ya and Ebi-ya, which stand together on the edge of the water, and look out on a small but tastefully arranged garden. Half a mile beyond the tea-houses, in a grove of evergreen oaks on the top of a slight eminence, stands the *Temple of Inari*, consisting of two rather dilapidated buildings. In the court-yard are some fine old cherry-trees. The temple and small waterfall dedicated to Fudō, also in the vicinity of the tea-houses, attract many visitors.

10.—THE CAVES (*Hyaiku Ana*) NEAR KŌNOSU.

These interesting artificial Caves are situated at Kita Yoshimi-mura in the prefecture of Saitama, and within the limits of a short day's excursion from Tōkyō. Rail from Ueno station to Kōnosu (Rte. 11), in 1½ hr., whence 2½ ri by *basha*. On the way, a quaint old temple of Kwannon is seen, wedged in between rocks, from the inner side of which an entrance leads to a chamber

containing a number of stone images of Kwannon. A few yards beyond stands the office of the local authorities, by whom the caves are now maintained. The whole hill-side, a greyish tufaceous sandstone, is honeycombed with these relics of a remote antiquity, whose origin and use have given rise to not a little controversy amongst the learned.

Mr. Aston, the pioneer in Japanese archaeological research, followed by Dr. Munro, believes that these and similar caves elsewhere, were primarily intended for sepulchres, although some were doubtless used as shelters by beggars and outlaws at a later period; while Dr. Tsuboi, of the Imperial University of Tōkyō, an energetic worker in the same field, maintains that they were the habitations of the beings whom the Japanese term "earth spiders." The original Japanese word is *tsuchi-gumo*. There is considerable doubt as to its etymology, though every one agrees in interpreting it to denote a race of cave-dwelling savages. Motoori, the greatest of all Japanese literati, explains the name by a comparison of the habits of the race in question with turning to Sakai. It is surely not shorter to walk on the word *tsuchi-gum*, "clay," or *tsuchi-gomori*, "clay," than which no name could end of the appropriate to troglodytes.

The caves, most of which face due S., are believed to number two hundred and thirty-seven in all. The entrances are about 3 ft. square; then comes a passage of 6 ft. and upwards in length, leading to a second doorway, within which are the chambers. These are of various sizes, many being 6 ft. square, and from 5 to 6 ft. high. The ceilings are dome-shaped. Each chamber contains one or two ledges having slightly raised borders. Traces of the use of tools are visible on the walls. Iron rings, arrow-heads, etc., have been found in some of the caves; but the presence of these is doubtless due to the fact, as local tradition asserts, that parties of fighting men took refuge here in more modern times. The town of Matsuyama lies 13 chō off. It contains a large Shintō

temple to the gods of Inari, known as *Yakyū Inari*.

# 11.—THE TEMPLE OF NARITA.

SHRINE OF SAKURA SŌGORŌ.  
KADORI.

A visit to the famous shrine of the god Fudō at Narita is recommended to those who would see Buddhism still a power in the land, alive and flourishing in the soil of popular piety. The wood-carvings, too, that adorn some of the buildings are excellent specimens of modern art. Trains run from Tōkyō (*Ryōgoku-bashi* station) in 2½ hrs. (see Route 21). An alternative way (time about the same) is to take the *Abiko* line starting from Ueno. An electric tramway from Honjo to Narita is under construction. The village of Narita, clustering at the base of the low hill on which the temple stands, possesses a large number of inns. The *Wakamatsu-ya* and *Ebi-ya* are the best.

The full name of this holy place is *Narita-san Shingo Shinshōji*, i. e. "The Divinely Protected Temple of Recent Victory on Mount Narita." The story of its origin is as follows:—

At the time of the foundation of the Buddhist faith, an Indian sculptor named Bishukatsuma carved a wonder-working image of the god Fudō (see p. 46), which image, after the lapse of many centuries, was sent to China, where it passed into the hands of a holy priest named Keikwa Ajari. When the great Japanese saint, Kōbō Daishi, visited China in A.D. 804, to seek instruction in Buddhist mysteries, this priest it was who became his teacher; and when teacher and disciple were about to part, each was warned in a dream that the miraculous image was destined for Japan, and accordingly Kōbō Daishi brought it home with him and enshrined it in a temple on Takao-zan near Kyōto, together with attendant figures of Seitaka Dōji and Kongara Dōji which he carved with his own hand. Now it happened that about a century and a half later, a revolution broke out. Masakado, a courtier of high birth, taking offence at the refusal to appoint him on the staff of an embassy about to start for China, rebelled against the legitimate sovereign,

Shujaku Tennō. Retiring to his native province of Shimōsa, he sacrilegiously assumed the title of Mikado, built himself a capital in which the place-names round about Kyōto were plagiarised, established a mimic Court, and having made himself master of several provinces in Eastern Japan, prepared to march upon Kyōto. The legitimate Mikado, thereupon, not content with despatching against the rebel such valiant loyal warriors as Fujiwara-no-Tadabumi, Taira-no-Sadamori, and Tawara-Tōda Hidesato, applied to the priests for supernatural assistance. It was found that no god was so powerful as Fudō, and no image of him so miraculous as that which Kōbō Daishi had brought over. Accordingly Kwanchō Daisōjō, a celebrated abbot of those days, who was also a scion of the Imperial family, was commissioned to carry the image to the seat of war and exorcise the enemy. The abbot embarked at Naniwa (now the city of Osaka), and soon landed on the coast of Eastern Japan, whence he proceeded inland, and, having set up the miraculous image on a rock near the rebel's capital performed before it for three weeks the *Goma* ceremony, that is, prayers and incantations recited while a fire is kept burning on the altar. The result was the total defeat and death of Masakado in the year 940, the triumph of the loyalists, and preparations on the part of the abbot to return home, when lo and behold! the image waxed heavy as a rock, and utterly refused to move! As usual, a dream served to explain matters. The god Fudō appeared, and declared his intention of remaining where he was, to bless and civilize Eastern Japan. Accordingly the grateful Mikado granted funds for the construction of a temple on a grand scale; and as local circumstances forbade the image from remaining on the exact spot where it had at first been set up, lots were drawn by thirty-three villages in the surrounding country-side, and the lot fell on Narita. Time brought further changes, and the present site—the hill known as Myōken-zan—was built on only in 1704. Probably the great popularity of the Narita shrine dates from about that period. In any case, the then recent founding of the new capital, Yedo, in the near neighbourhood had furnished it with a large number of potential pilgrims; and for some reason otherwise inexplicable, actors and other public entertainers, who flourish most in great cities, have long been its most ardent votaries. Many repairs and additions were made during the past century, the great Niō gate dating from 1831, and the Midō from 1856. Of the many relics preserved in the treasure house of Narita, the most highly valued is the *Amakuni-no-hōken*, a sword said to have been forged by Amakuni, the first of all Japanese smiths, for

the Emperor Mommu (A.D. 683—697), who prized it equally with his crown regalia. After the suppression of Masakado's rebellion, this sword was presented to the god Fudō by the then Emperor Shūjaku, in grateful acknowledgment of that deity's assistance. One touch of it is believed to cure insane persons and those possessed of foxes. It would seem, however, to be now never shown. A festival takes place on the 28th of each month, April, and May being the most crowded.

The temple stands on the side of a hill in a fine grove of cryptomerias and other trees. It is approached from the inns by a paved avenue lined with stone lanterns. To the r. of the *Tamagaki* (stone wall), is a well where pilgrims perform the ceremony of washing with cold water. Close by is the *Danjiki-dō*, whither devotees retire to fast during a whole week, the only refreshment permitted to them being the use of the cold bath. Formerly the period was three weeks.

Tradition says that this practice was instituted about the middle of the 16th century by the saint Dōyō, who passed a hundred days in religious exercises. At last his prayers were answered by a vision of the god, who offered him the choice of a sharp or a blunt sword to swallow. The saint chose the sharp one, which the god thrust down his throat, causing the blood to flow freely. On awakening he found his intellectual powers immensely increased, and felt no traces of the wound. Nevertheless, priestly robes dyed with the blood spilt on this occasion are preserved among the treasures of the temple.

In a building to the r. of the *Danjiki-dō*, worshippers may often be seen seated in a circle, handing round one to another a huge rosary to which a bunch of horse-hair is attached, and chanting the invocation "*Namu Amida Butsu*." Opposite is the *Onna Danjiki-dō*, reserved for females. Both buildings have ex-votos over the entrance. To the l. of the *Tamagaki*, a shrine called the *Daishi-dō*, dedicated to Kōbō Daishi, contains an image of that saint, besides fine carvings of dragons. The other buildings are residences of the priests.

The *Ni-ō-mon*, at the top of the first flight of steps, is a massive structure of *keyaki* wood, ornamented with carvings by Gotō Kisaburō. Under the architrave are eight groups representing Chinese children at play, and sages, probably intended for the "Seven Sages of the Bamboo Grove," whose recreations are chess, music, drawing, and calligraphy. At the r. end are groups of young cock-fighters, and the child delivered from the tall water-jar by his sharp-witted companion Shiba Onkō, who breaks a hole in it with a stone to let the water escape. In front r. is a sage writing an inscription, l. another playing on the harp. On the l. side are children at play, and a group the central figure of which dances to the music of flageolet and drum. At the back, are groups of checker-players and of sages inspecting a picture. Close to the r. of the *Ni-ō-mon* stands a handsome granite beacon erected in 1894, and decorated with the names of the donors in lettering of bright red,—the colour of Fudō's flames. Notice also the huge sword meant to scare away evil-doers.

On either side of the steps leading up from this gate to the *Hondō*, or Main Temple, the prettily arranged rockwork, crowded with bronze and stone figures, has a peculiarly bizarre but not unpleasant effect.

As one approaches the *Hondō*, the first thing that strikes the eye is the huge receptacle for money-offerings. Above it is a large panel with carvings of phoenixes gorgeously coloured, and on the r. and l. of this are coloured panels of peacocks, also in relief. This is the only colouring about the building, the rest of the exterior being of unpainted *keyaki* wood. The sides and the back are decorated with eight splendid panels, each 9 ft. by 4 ft., representing groups of the Five Hundred *Rakan* in low relief, with an immense variety of incident

and portraiture. They were carved by Matsumoto Ryōsan. On the huge doors that close the sliding windows of this part of the building, are beautiful carvings of the Twenty-four Paragons of Filial Piety, each panel (2½ ft. by 2 ft.) containing two subjects by Shimamura Shumbyō. The dragon and angels on the ceiling, and the bold sketches of the Sixteen *Rakan* behind the main altar are by Kanō Kazunobu, a painter of the nineteenth century.

In the *Naijin*, or Holy of Holies, is the sacred black image of Fudō (often called Dainichi, with whom Fudō is often identified), scarcely visible in the dim light. Among the rockery behind are thirty-six small bronze statues; in the centre at the top is Fudō in a cave, and higher up on the r. the saint Enno-Shōkaku. The grotesque figures popularly called *Daira-bōchi* in the gables, which bear the ends of the ridge-pole, are excellent expressions of the effort to support a heavy burden. Round the building, under the architrave, are groups of fabulous animals.

The three-storied *Pagoda* is a beautiful example of this architectural form, finely decorated and painted. The black groups on the four sides represent the Sixteen *Rakan*. The bell-tower opposite is also well worth a few minutes' attention. Close by on the r. is a handsome library containing a highly decorated revolving octagonal box borne on the shoulders of parti-coloured demons. Note the peculiar coffered ceiling painted with kaleidoscopic patterns. In the Ex-voto Hall to the l. of the Library, are pictures of Fudō helping suppliants; also a huge rosary, the string of which is a cable made of human hair, two large anchors thickly encrusted with barnacles, and various other offerings.

A flight of steps leads up to another level where stands a large red shrine called the *Kōmyō-dō*, or

Hall of Resplendent Light. The other ex-voto shed l. contains a large variety of interesting offerings; charms and pictures of all kinds may be purchased.

At Kōzu-mura, 15 *chō* W. of Narita three unpretentious stones mark the resting-place of the martyred peasant, *Sakura Sōgorō*, his wife and children. A handsome shrine dedicated to Sōgorō's memory, which stood here, was destroyed by fire in 1910.

In the year 1644 a band of village elders, headed by one Sōgorō, proceeded to Yedo to protest against the tyranny of the lord of Sakura. Even to protest was in those days a capital offence, acquiescence in all the mandates of his superiors being an inferior's sole and sufficient duty. Not Sōgorō only was put to death; his wife was crucified with him and their four children decapitated before their eyes. One, a child of seven, was butchered as he was eating the sweetmeats thrown to him by the compassionate spectators. This pathetic story is graphically told in Mitford's *Tales of Old Japan*.

The Shintō Temple of *Kadori*, famous but not specially interesting, stands to the N.E. of Narita, 1 hr. by train to *Sauwara*, and 32 *chō* thence by jinrikisha. Numerous *inns* crowd the entrance to the splendid grove of trees in which the temple stands.

This temple is dedicated to Futsu-nushi or Iwa-nushi, a deified warrior of the mythical period, whose symbol is a sword. The date of its foundation is unknown, but may be placed a good deal earlier than the 5th century. The present building was erected at the beginning of the 17th century, and restored in A.D. 1700. It is said that, as late as the beginning of the 17th century, the waters of the Tonegawa came right up to the base of the hill on which the temple stands, and that all the rice-fields between it and Tsunomiya, about 3 miles distant, have been reclaimed since that period.

## 12.—ASCENT OF TSUKUBA-SAN.

**Tsukuba-san**, a mountain 2,925 ft. high, situated 40 miles to the N.N.E. of Tōkyō, and forming even



at that distance a striking feature of the landscape, is best reached by taking train at Ueno station for *Tsuchi-ura* (Inn, Matsu-ya), on the East Coast Railway (see Route 22), whence 4 *ri* by jinrikisha via *Hōjō* to the foot of the mountain. Hence to the vill. of *Tsukuba* is 1 hr. walk uphill. It should be agreed upon beforehand with the jinrikisha-men that they must shoulder the luggage and act as guides as far as the inn.

The name *Tsukuba* is said to be composed of two Chinese words meaning "built bank;" and the legend is that *Izanagi* and *Izanami* constructed the mountain as a bulwark against the waves of the Pacific Ocean, which they had forced to retire to the other side of *Kashima*, formerly an island in the sea. This tradition accords with the fact, verified by geologists, that the E. shores of Japan have been gradually rising during many centuries past.

*Saturnalia* used formerly to be held here. The following is a translation of an extremely ancient ode:—

Where many an eagle builds her nest,  
On *Tsukuba's* mountain-crest,  
There the men and maids foregather,  
And this the song they sing together.  
"I your mistress mean to woo!  
You may take and love mine too!  
For the gods that here do throne  
Ne'er this ancient use disown:  
So shut your eyes but for to-day,  
And find no fault howe'er we play!"

The cleanly little vill. of *Tsukuba* (Inn, Edo-ya) lies about half-way up the mountain. Most of the houses command a fine view of the plain of *Tōkyō*, stretching away towards *Fuji*. The ascent begins immediately after leaving the vill., the way passing through the grounds of a temple. From this point to the summit of the W. peak, called *Nantai-zan* (Male Mountain), the distance is about 50 *chō*. This is the usual ascent, being less steep than the path up the E. and lower peak, *Nyotai-zan* (Female Mountain). The summit is dotted with shrines, of which the largest is sacred to *Izanagi*. Similarly, the temple on *Nyotai-zan* is dedicated to his consort *Izanami*. There is a magnificent view of the

*Tōkyō* plain, *Fuji*, *Asama-yama*, and the *Nikkō* range. Pines and cryptomerias cover the mountain, and the rocks about the summits are awkward to scramble over. From the W. to the E. peak is an interval of about  $\frac{1}{2}$  m. The descent from the latter is 70 *chō*. It passes over and between huge rocks, to which fanciful names have been given, from their supposed resemblance to portions of the human body. The ascent and descent occupy about 4 hrs.

## ROUTE 6.

### THE HAKONE DISTRICT: MIYANOSHITA, HAKONE.

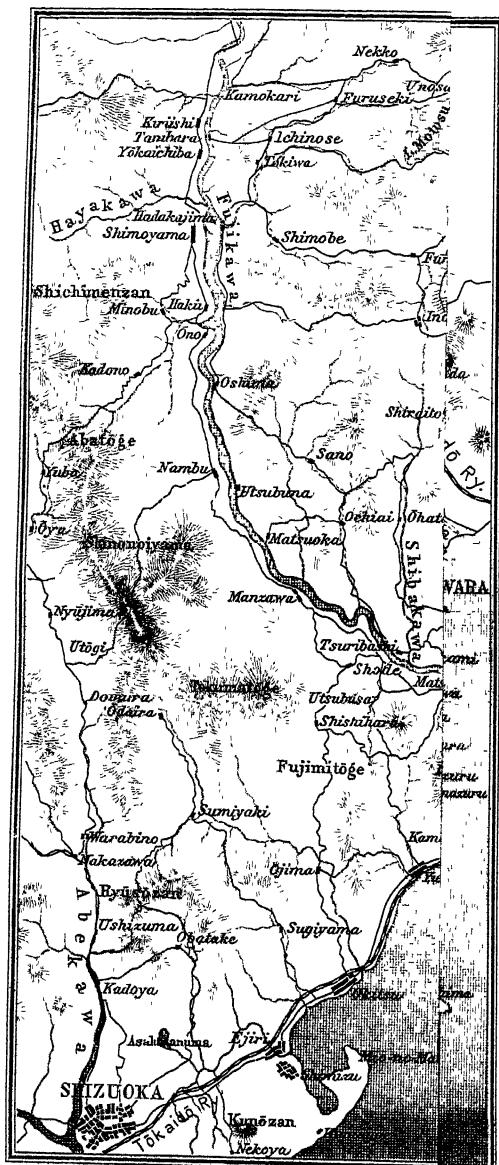
1. GENERAL INFORMATION. 2. MIYANOSHITA AND NEIGHBOURHOOD.
3. HAKONE AND NEIGHBOURHOOD.

#### 1.—GENERAL INFORMATION.

This route is specially recommended, as uniting charm of scenery, accessibility, and an unusual degree of comfort. All tourists arriving at *Yokohama* are advised to devote a week to it, and if they have not so much time at their disposal, then to devote two or three days to a portion of it. Even should they be disinclined for walking and sightseeing, they will find no place more pleasant for idling in at all seasons than *Miyanoshita*. It offers another advantage, as a convenient starting-point for the ascent of *Fuji*. The whole district abounds with hot springs.

The word *Hakone*, it should be observed, though employed by us, as by all Europeans to denote the village called by the Japanese *Hakone-no-shukku*, *Hakone-no-eki*, or *Hakone-machi*, is properly the general





name of the entire mountainous district lying at the neck of the peninsula of Izu, between the Bays of Odawara and Suruga. For this reason the Japanese talk of Miyanoshita, Kiga, etc., as being "in Hakone." The original name of Hakone Lake (now, however, used only in poetry) is *Ashi-no-Umi*, that is, the Sea of Reeds. (Compare the name of *Ashi-no-yu*, "the Hot Water of the Reeds," which is really deserved, as these springs issue from a reedy marsh.) The lake measures, in round numbers,  $1\frac{1}{2}$  *ri* long,  $\frac{4}{5}$  *ri* round, and has a depth of 37 fathoms in its deepest part.

The following are the heights of the chief villages and mountains mentioned in this route:—

Ashinoyu.....	2,870 feet.
Futago-yama.....	3,575 "
Gōra.....	2,300 "
Hakone.....	2,378 "
Kamiyama.....	4,716 "
Kintoki-zan.....	3,995 "
Koma-ga-take.....	4,452 feet.
Kowaki-dani (Kojigoku).....	2,100 "
Miyanoshita.....	1,377 "
Myōjin-ga-take.....	3,821 "
Myōjō-ga-take.....	3,027 "
Ōjigoku.....	3,478 "
Otome-tōge.....	3,276 "
Saijōji (Dōryō-san).....	1,216 "
Ten Province Pass.....	3,216 "
Yu-no-hana-zawa.....	3,100 "

## 2.—MIYANOSHITA AND NEIGHBOURHOOD.

Miyanoshita is easily reached from Yokohama by the Tōkaidō Railway to Kōzu station,  $1\frac{1}{2}$  hr.; thence by electric tram to Yumoto, 1 hr.; thence by jinrikisha (at least two men necessary) or on foot, for  $1\frac{1}{2}$  *ri* up the valley of the Hayakawa to Miyanoshita, nearly 1 hr. by jinrikisha,  $1\frac{1}{2}$  hr. on foot,—say  $4\frac{1}{2}$  hrs. for the whole journey, including stoppages. The total distance from Kōzu to Yumoto is 10 miles, and from Yumoto to Miyanoshita, 4 miles.

At Kōzu (*Inn*, Kōzu-kwan), it is worth devoting a few minutes to walking out on the beach to look at the beautiful view of Odawara Bay, with to the r. the peninsula of Izu on whose coast Atami is situated, ahead the volcano of Ōshima (Vries Island), and to the l. the islet of Enoshima. From the station, one

has a striking view of Fuji. The road from Kōzu to Yumoto—the old Tōkaidō—leads past (about 1 m.) the *Shōtō-en*, an inn situated on the beach, with sea bathing and European conveniences.

A little further on, the broad *Sakawa-gawa* is crossed, where a curious method often resorted to for the protection of the embankments of capricious rivers may be observed. Large open crates made of split bamboos are filled with stones, and set in rows along the bank. Their appearance has gained for them the name of *ja-kago*, literally, "serpent-baskets." The half-way station on the tram line is Odawara (*Inn*, Koise-ya). This is a town celebrated in Japanese history as the scene of many bloody conflicts in feudal times.

Odawara belonged successively to various families of Daimyōs, who dwelt in the castle, which was not finally dismantled till the time of the late revolution. The most celebrated of these families were the Hōjō, a younger branch of the family of "Regents," who ruled over Japan during the 13th century and the first three decades of the 14th. This younger branch, selecting Odawara as their seat in A.D. 1495, continued to reside there for five generations, namely, till 1590, when they were defeated and the power of their house broken for ever by the Taikō Hideyoshi in the battle of Ishikake-yama. Retiring to their castle, the various commanding officers on the Hōjō side could come to no agreement, as time wore on, as to whether it were better to await the onslaught of the enemy, or to sally forth themselves and offer battle. While they were still discussing this question in all its bearings, Hideyoshi made a sudden attack and captured the castle by a *coup de main*. Hence the proverbial saying, *Odawara hyōgi*, that is, "the Odawara Conference," which means endless talk resulting in nothing.

The tram station stands opposite the ruined outer walls of the *Castle*; (no admittance to the picturesquely pine-clad grounds) where an Imperial palace was erected in 1900. The middle and innermost walls, which are in excellent preservation, may be seen by walking towards *Komine*, a hillock  $\frac{1}{4}$  hr. distant,—

whole neighbourhood fragrant in February and early March with masses of plum-blossom.

On leaving Odawara, the road enters the valley of the *Hayakawa* near the mouth of that stream, which takes its origin in Lake Hakone. The two round summits seen almost constantly ahead are *Futago-yama*, or the Twin Mountains. The avenue to the r. of the tram-road marks the Tōkaidō. Near

**Yumoto** (10 min. out of the vill.), is a cascade known as *Tama-dare no taki*. A small fee is charged for admittance. Yumoto boasts hot springs and a large inn, called *Fukuzumi*. Foreigners obliged to break the journey are, however, advised to push on  $\frac{1}{2}$  m. further to the vill. of

**Tōnosawa** (*Inns*, Tama-no-yu, Suzuki), with good hot springs. The mosaic wood-work which from Yumoto onwards fills such a prominent place in the shops, is the speciality for which the Hakone district is noted. The hamlet more than half-way up from Yumoto to Miyanoshita is called *Ohiradai*.

**Miyanoshita** (Hotel, \*Fuji-ya, Europ. style) is a pleasant resort for many reasons,—the purity of the air, the excellence of the hotel accommodation, the numerous pretty walks both short and long, the plentiful supply of “chairs” and of specially large and comfortable *kagos* for those who prefer being carried, and the delicious hot baths, which, containing but faint traces of salt and soda, may be used without medical advice. The upper portion of the village is called *Soko-kura*. The principal short walks from Miyanoshita are:—

1. To **Kiga** (distance, 9 *chō*, say  $\frac{1}{2}$  hr.):—no climbing, tame fish to feed with cakes at the favourite “Gold-fish Tea-house.” The ravine spanned by a bridge soon after starting is called *Jakotsu-gawa*, lit. “Stream of the Serpent’s Bones,” from some white stones popularly believed to be the bones of dead

serpents. A little way up is a waterfall, and the hot water which supplies the village can be seen issuing from the rocks in several places. Equally flat and pleasant road 8 *chō* further up the valley of the *Hayakawa* to *Miyagino*, a vill. built on both sides of the stream.

2. To **Dōgashima**, a hamlet with hot springs and a pretty cascade, some few hundred yards below Miyanoshita, down a steep ravine.

3. Climb half-way up **Sengen-yama**, the wooded hill immediately at the back of the Japanese wing of the Fujiya Hotel. It is a steep pull of 25 or 30 min. to the tea-shed, some 700 ft. above the village, whence view of upper half of Fuji.

[This walk may be continued upwards along the ridge and then plunging down r. into the valley to a cascade called *Chi-sujiga-taki*, close to Kowaki-dani, 2 hrs. (guide needed).]

Somewhat longer (1 to 2 hrs.), are:—

4. To **Kiga** and **Miyagino**, as in No. 1; then cross the river and turn sharp to the r., walking back on the other side, via the rustic **Race-course**, and re-crossing to the Miyanoshita side at **Dōgashima**. This is the most beautiful of all the walks near Miyanoshita.

5. Up to **Kowaki-dani**, also called *Kojigoku* (Kaikatei Hotel, Europ. style; Mikaway Hotel, semi-Europ.), with hot mineral springs stronger than those at Miyanoshita, then down past the hamlet of *Ninotaira* to Miyagino, whence back by the main road via Kiga. The 28 *chō* (nearly 2 m. but there are many short-cuts) from Miyanoshita to Kowaki-dani is done on foot or in jinrikishas.

The meaning of the name *Kojigoku* is “Small Hell.” It was bestowed on the place in allusion to some small sulphur springs, which supply the hotel baths. In 1877, on the occasion of a visit of the Emperor, the name of *Kojigoku* was

officially altered to *Kowaki-dani*, which means the "Valley of the Lesser Boiling."

This walk may be abridged by turning to the r. before reaching *Kowaki-dani*, almost all the paths r. leading down ultimately to the Kiga road.

6. To the hot spring of *Gōra*, through the wood leading to *Ōjigoku*; returning home by the zigzag road over the moor to *Miyagino*; under 2 hours.

Good half-day excursions are to:—

7. *Ōjigoku*, or Big Hell, alternatively named *Ōwaki-dani*, i.e., the "Valley of the Greater Boiling,"—distance, a little under 2 ri to the top of the gorge. Neither name is a misnomer. The whole gorge reeks with sulphurous fumes, vegetation decreases as one ascends higher, and the aspect of the scene becomes weird and desolate. It is advisable to keep to the path and tread carefully after the guide, as more lives than one have been sacrificed by a false step on the treacherous crust. The view from the top differs as widely in its charms from the scene of desolation just traversed as can well be imagined. In the centre, *Fuji* towers up in perfect beauty. To the extreme r. is tooth-shaped *Kintokizan*, then the *Otome-tōge*, the *Nagao-tōge*, and to the l. the more imposing slopes of *Ashitaka*. The summit of *Kamiyama*, which rises up immediately behind the sulphur springs, is distinguished by its graceful outline and by the dense forest covering its sides.

8. Up *Myōjō-ga-take*, or *Mukō-yama*, the big grassy hill immediately opposite *Miyanoshita*, on the l. side of the stream. It is a walk of 1½ hr. to the top, the path at first leading down through the vill. of *Dōgashima*, there crossing the stream, and then swerving considerably to the r., before turning l. again along the crest of the hill. The view from the summit is extensive. In the centre is *Fuji*, the depression immediately in front of

which is the *Otome-tōge*; then to the r. *Kintoki* and *Myōjin-ga-take*, behind which rise *Ōyama* and *Tanzawa*; in the plain the *Sakawagawa*, and behind it the low range of *Sogayama*. The town of *Odawara* can be seen by walking back a few yards; then the sea with *Ōshima*, and to the r. the low slope of *Ishikake-yama*; then *Futago-yama*, *Koma-ga-take*, *Kamiyama*, and *Dai-ga-take*. The bleak spot on *Kamiyama* is the solfatara of *Sō-un Jigoku*. Still further to the r., in the blue distance, is *Ashitaka-yama*. The best time to view this scene is at sunrise or at sunset. The coolie should therefore carry a lantern, either for the first or for the last portion of the walk. The descent via *Miyagino* and *Kiga* is steeper in parts even than the ascent. This expedition is not recommended to people with weak heads or during the heat of summer. The whole will take 3½ hrs., including a short rest at the summit.

9. To the *Dai*, or Terrace, on the top of the hill leading to *Saijōji* (see No. 14), 1½ hr. climb for sake of splendid view. Thence l. along the ridge, and down the next depression (*Yagura-zawa-tōge*) also to the l., and so home,—4 or 5 hrs.

The following are longer excursions, occupying the greater part of a day. No. 10 can be done in *jinrikisha* but "chair" generally preferred.

10. To *Ashinoyu* and *Hakone*.

Miyanoshita to:—	Ri	Chō	M.
<i>Kowaki-dani</i> .....		28	2
<i>Ashinoyu</i> ... ..	1	5	2½
<i>Moto Hakone</i> .....	1	—	2½
<i>Hakone vill.</i> .....		14	1
Total .....	3	11	8

But numerous short cuts will save pedestrians nearly 1½ mile. *Ashinoyu* (*Inns*, *Matsuzaka-ya*, *Europ. food and beds*; *Kinokuni-ya*) is famous for its sulphur springs, whose efficacy in the treatment of

skin diseases and rheumatism attracts many Japanese patients and not a few foreigners, despite the bare uninviting appearance of the locality. Ashinoyu is very cool in summer, owing to its height, but is frequently enveloped in mist and commands no view, as it lies in a marshy depression, though on the top of a hill.

[At the end of the vill. of Ashinoyu a path l. leads up **Futago-yama**, (lit. "twin mountain") a favourite designation for such double peaks, 25 min. to the first summit of the nearer peak (*Uwa-Futago*), which presents a garden-like appearance, and  $\frac{1}{2}$  hr. more to the second summit, passing through an ancient crater now thickly carpeted with moss and overgrown with bushes and trees. The view from this second summit is the finer, including Lake Hakone and many of the points enumerated on page 151 under Kamiyama. It is possible to reach the further peak of Futago-yama (*Shita-Futago*); but the summit is covered with vegetation that shuts out all view.

On a hill 8 *chō* (say  $\frac{1}{2}$  hr.) beyond Ashinoyu, is *Yu-no-hana-zawa*, a bathing establishment with very strong sulphur baths. It commands a view, including Odawara Bay and Ōyama shaped like an obtuse triangle.]

After leaving Ashinoyu, the path is at first level, and then descends most of the way to Hakone. The first object of interest passed is, l., a set of three small stone monuments dedicated to the Soga Brethren and to Tora Gozen (see p. 84). A few yards further on, to the r. and half-hidden among the grass and bushes, is a block of andesite rock well worth passing a moment to inspect, as it is covered with

Buddhist images carved in relief. These images are known as the *Ni-jū-go Bosatsu*, that is, the "Twenty-five Bosatsu" (see p. 44). The carving apparently dates only from A.D. 1293, though attributed to Kōbō Daishi.

Two or three of the images at the top are unfinished. According to a legend still credited by the country-folk, Kōbō Daishi had carved the other twenty-two during a single night; but as day broke before the completion of his labours, the rest perforce remained incomplete.

But the chief curiosity hereabouts is a colossal image of Jizō (*Rokudō no Jizō*) carved in relief on a block of andesite, and ranking among the triumphs of the Japanese chisel. Standing, as it does, a few yards above the road, it may easily be missed unless the coolies be instructed beforehand to point it out. Tradition has it that the great Buddhist saint, Kōbō Daishi, carved this image also in a single night. A festival in its honour is celebrated yearly on the 23rd August.

The two meres (*Shōni-ga-ike* and *Nazuna-ga-ike*), r. and l. on the way between Ashinoyu and Hakone, are the remains of ancient craters. Nazuna is crowded with a species of small fish called *aka-hara*.

#### [**Koma-ga-take** ("Pony Peak")]

may be ascended by a path branching off some 300 yards from Ashinoyu on the Yu-no-hana-zawa road. Climbers from Hakone will find an old track starting from Shōni-ga-ike, leading up to the r. and joining the newer path just mentioned. This mountain is rather less worth climbing than Kamiyama, as the plateau-like nature of the top makes it impossible to take in the whole view from any single spot. It has, however, the advantage of affording the completest view of Lake Hakone. Time, 50 min., or say, 2½ hrs. from Miyanoshita.

A boulder at the top of Koma-ga-take is the subject of a curious superstition. It is believed that the water contained in the hollows of this boulder never runs dry, and the peasants of the surrounding country make pilgrimages to it in seasons of drought, in order to obtain rain by scattering the drops to the four winds. But if any of the water be taken down the mountain, the result is a typhoon.]

The first hamlet reached on getting to the lake is *Moto-Hakone*, where the *Matsuzaka-ya Inn* (semi-Europ.), pleasantly situated on the border of the lake, commands the best view of Fuji in this neighbourhood. Hence along an impressive avenue of cryptomerias to *Hakone*.

Instead of returning to *Miyanoshita* by the way one has come, it will be found pleasant in warm weather to take a boat from *Hakone* (or from *Moto-Hakone*, which shortens the expedition by one mile) to the far-end of the lake,—*Umi-jiri*, lit. “sea-end,” as it is termed. Alighting there, we go past the little bathing village of *Ubago*, up the spur separating the lake from *Ōjigoku*, and return to *Miyanoshita* by the *Ōjigoku* way, as in Walk No. 7. Those who do the expedition, not on foot, but in chairs, can take these conveyances with them in the boat, and can be carried most of the way home from *Umi-jiri*. Jinrikishas not practicable. It is only necessary to walk over the dangerous portion of the *Ōjigoku* gorge. Instead of taking a boat, some may prefer to follow the path along the edge of the lake. The distances, if this extension be adopted, are as follows:—

Miyanoshita to:—	Ri	Chō	M.
Hakone.....	3	11	8
Umi-jiri.....	1	18	3 $\frac{3}{4}$
Ubago.....		12	$\frac{3}{4}$
Ōjigoku.....		8	$\frac{1}{2}$
Miyanoshita.....	1	34	4 $\frac{3}{4}$
Total.....	7	11	17 $\frac{3}{4}$

11. Up *Kamiyama*, the central and highest peak of the *Hakone* range, the way lying first among long grass, and then through scrub. It is best to ascend from a point on the *Ōjigoku* road past the vill. of *Ninotaira*, and to descend via *Yu-no-hana-zawa*, whence down by a zigzag path passing through *Kowaki-dani*. The ascent will take 2 $\frac{1}{2}$  hrs., the whole expedition, say, 5 hrs. Its roughness makes it unsuitable for ladies. An old crater is traversed before reaching the summit, which commands a grander panorama than any other in this district. Fuji towers to the N.W., flanked by the snowy summits of the *Kōshū* mountains to the r. and the *Shinshū* mountains to the l. Further l. is *Ashitaka-yama*, then the blue Gulf of *Suruga* with its line of surf, and the narrow pine-clad promontory of *Mio-no-Matsubara* shutting in *Shimizu Bay*. Next comes the peninsula of *Izu* with the *Amagi-san* range, *Hatsushima* near *Atami*, smoking *Vries Island*, and the smaller islands of *Toshima*, *Niijima*, etc., forming with it and with more distant *Hachijō* the “Seven Isles of *Izu*,” *Sagami Bay*, with the town of *Odawara*, the river *Sakawa*, *Enoshima*, and the promontory of *Misaki*, with the further promontory of *Sunosaki* in *Bōshū* behind; the plain that stretches towards *Fujisawa*, *Ōyama*, and the *Tanzawa* range. All the summits of the *Hakone* range are grouped in the nearer distance at the spectator’s feet. Between him and Fuji is a ridge, the three lowest points of which are the *Otome-tōge*, *Nagao-tōge*, and *Fukara-tōge*. The grassy summit on the other (southern) side is *Koma-ga-take* with *Futago-yama* behind, while *Taikō-yama* and *Ishikake-yama* stretch behind that again like a long wall. *Miyanoshita*, too, is visible on this side.

*Taikō-yama*, or *Taikō-michi*, takes its name from a tradition to the effect that the *Taikō Hideyoshi* led his troops along



it when going to fight the battle of Ishikake-yama. The way was shown him by a hunter, whom he thereupon killed, in order to make sure that the enemy should not profit by the poor fellow's local knowledge.

12. Up most of the way to Ashinoyu; thence turning sharp l. for 30 *chō* down a steep and stony path, which passes through the vill. of Hata on the old *Tōkaidō*. The first portion of the descent is called *Takizaka*, or Cascade Hill, on account of a cascade seen to the r. about two-thirds of the way down. The return to Miyanoshita is made via Yumoto, Tōnosawa, and Ōhiradai, —total distance, about 5 *ri*.

13. To the top of the *Otome-tōge*, or "Maiden's Pass," distant 3 *ri* (7½ m.), whence can be gained the nearest and most complete view of Fuji and of the plain at its base. The path is not steep, excepting 11 *chō* of stiff climbing at the end. It is possible, however, to ride or to be carried the whole way in a chair. The path leads through Miyagino, crosses the Hayakawa, and continues up the valley to the vill. of *Sengoku*.

[From *Sengoku*, the ascent of tooth-shaped *Kintoki-zan* takes 1 hr., the climb being steep for a portion of the way. One may also reach it from the *Otome-tōge*, but that is much longer. The summit, which is marked by several tiny shrines and is clear of trees, affords a grand view. The people of the surrounding country-side ascend *Kintoki-zan* annually on the 17th day of the 3rd moon, old style, on which day the festival of *I-no-hana* ("the boar's snout") is held on the summit. The name of the mountain is derived from that of *Kintoki*, a mighty hunter of legendary fame.]

The climb up the *Otome-tōge* commences shortly after leaving *Sengoku*. The labor it entails is

amply repaid by the view from the gap forming the pass. Persons with sufficient time will do well to climb up the hill to the r., from whose top are visible the snow-clad peaks of the mountains of *Kōshū* and *Shinshū*. (The way back may be varied by diverging r. at the vill. of *Sengoku*, across the stream, to the thickly-wooded hill of *Dai-ga-take*, whence past the hot springs of *Yuba*, and so home.) To travel out to *Miyanoshita* via the *Otome-tōge* is a pleasant alternative route for those who intend visiting this district a second time. Instead of alighting at *Kōzu*, one continues in the train as far as *Gotemba* station, situated in the plain at *Fuji's* base. From *Gotemba* it is 2½ *ri* to the top of the pass, but the first portion of the way may be done in *jinrikisha*. *Gotemba* is also the nearest station for travellers coming up the *Tōkaidō* Railway from *Kōbe*, bound for *Miyanoshita*. But if they have much luggage or object to walking, they should go on to *Kōzu*, whence the facilities for proceeding to *Miyanoshita* are greater.

14. To the Buddhist temple of *Saijōji*, sometimes called *Dōryō-san*, distant 3 *ri*. Though placed last, this long expedition is perhaps the most delightful of all; for it alone includes architectural beauties as well as beauties of nature. The path, after passing through *Kiga* and *Miyagino* and crossing the *Hayakawa*, leads up to a grassy plateau near the summit of *Myōjin-ga-take*, —not to be confounded with the *Myōjō-ga-take* of Walk of No. 8. (Though *kagos* go this way, horses cannot. Riders therefore have to go round via *Yagura-zawa*, which increases the distance by about a couple of miles.) Tell the guide to lead to the spot called the *Dai*, or "Terrace," ¼ hr. out of the way to the l., whence may best be seen the superb view:—on the one hand, the sea, with *Vries Island*, the peninsula of *Bōshū*, and the nearer peninsula of *Sagami*, the

plain of Sagami watered by the rivers Banyū and Sakawa, the mountain ranges of Ōyama, Kurakake, Tanzawa, Sōbutsu, Yaguradake, and many of the mountains of Kōshū; on the other, the wooded heights beyond the Hakone pass which dwarf the nearer ridge of Takanosu; then turning towards the r., double-crested Futago-yama, Koma-ga-take, Kamiyama, and the long ridge to the W. of Hakone which terminates in Kintoki-zan; and above and beyond all, the gigantic cone of Fuji. From this point it is a descent, Saijōji being even lower down on the far side of the mountain than Miyanoshita is on the near. Before reaching it, the open moorland of the hillside is exchanged for a fine grove of pines and cryptomerias, with an undergrowth of flowering shrubs, —deutzia, azalea, pyrus japonica, aucuba, etc., according to the season.

The temple of Saijōji, which belongs to the Sōtō sect of Buddhists, was founded by a hermit named Ryō-an, who died A.D. 1401; but it owes its special reputation for sanctity to his successor Dōryō, who was held to be one of the numerous incarnations of Kwannon, the Goddess of Mercy.

To Dōryō's memory is dedicated the finest of all the shrines which collectively constitute Saijōji. It is called Myōkwaku-dō, and stands at the top of a flight of steps to the l. The links of the chain which divides the staircase into two parts are often bound with scraps of paper, on which pilgrims have written short prayers. The fan of feathers, which forms so striking a feature of the ornamentation, was Dōryō's crest. The winged figures with large noses represent goblins (*tengu*), who dwell in the mountains. Do not fail to notice the elaborate wood-carvings. Most of the large upright stones of irregular shape inscribed with characters in red or gold, which are scattered about the grounds, are memorials

of persons who have at various times contributed towards the repairs of the temple. So is the hideous grey railing, by which more recent piety has succeeded in marring the perfect taste and beauty of the scene. It is generally most convenient to lunch at Saijōji *al fresco* in one of the retired portions of the temple grounds. There are also several tea-sheds some way down the avenue beyond the temple.

Instead of returning to Miyanoshita the way one came, it is better to arrange at the hotel, before starting, to have jinrikishas in waiting at the end of the stately avenue of cryptomerias leading from the temple down for 28 *chō* to the vill. of *Sekimoto* (tea-house, Saka-ya). After the fatigues of the walk, one can thence bowl along merrily through the pleasant valley of the Sakawa-gawa, skirting Odawara, whence by tram to Tōnosawa, and by jinrikisha or on foot up to Miyanoshita. The total distance of the trip, as thus modified, is 10 *ri* 25 *chō* (26 miles); but the 3 *ri* in jinrikisha from Sekimoto to Odawara, and the possibility of doing all the remainder of the way up to Miyanoshita by jinrikisha, diminish the exertion. Allow 9 hrs. for the whole.—It is also possible to take Saijōji on the way back from Miyanoshita to Yokohama, by joining the railway at *Matsuda*, the nearest station to the temple. The distance from the end of the avenue just mentioned, is under 2 *ri*. From 6 to 7 hrs. should be allowed for the whole expedition.

### 3.—HAKONE AND NEIGHBOURHOOD.

Hakone is most quickly reached from Yokohama by the Tōkaidō Railway as far as Kōzu, thence by tram to Yumoto, and on foot or in *kago* along the old Tōkaidō up the Hakone pass via Hata, the entire journey taking about 6 hrs. from Yokohama. The way up the Hako-

ne pass is picturesque, notwithstanding recent deforestation; but the road is extremely stony. Many residents prefer to travel via *Miyanoshita*, where they spend the night, and then push on next morning by Walk No. 10.

The respective merits of *Hakone* and *Miyanoshita* may be summed up as follows. *Miyanoshita* has the advantage of hot springs, a drier air, easier access, and a first-class hotel. *Hakone* is cooler, being just 1,000 ft. higher, and has a picturesque lake where one may fish (permit necessary), bathe, boat, and go on water picnics. The view of *Fuji* too, and the reflection of *Fuji* in the lake are great attractions. In winter the advantage is altogether on *Miyanoshita*'s side; no one thinks of staying at *Hakone* during that season. The *Hakone Hotel*, also called *Hafu-ya* (semi-Europ.) stands on the lake-side. But as nearly every house in the village is to let during the summer season, the plan usually followed by families from *Yokohama* and the *China* ports is to hire a separate residence by the month, bring their own servants with them, and set up housekeeping. European furniture of a rough kind is generally obtainable, as also provisions during the summer season.

Some of the most enjoyable expeditions from *Hakone* are the same as those already described from *Miyanoshita*,—for instance, those to *Ōjigoku*, to *Ashinoyu*, up *Futago-yama*, etc. The following may also be recommended:—

1. The Temple of *Gongen*,  $1\frac{1}{2}$  m. The way leads along an avenue of fine cryptomerias. A flight of steps will be seen r., near which formerly stood the old Barrier (*Hakone no selci*) and guard-house, where all travellers over the *Tōkaidō* were challenged and required to show their passports. The barrier was removed in 1871, but part of the stone wall still remains.

*Kaempter*, who passed this way on the 11th March, 1691, writes of this guard-house as follows:—"We came to the Imperial guard at the end of the village, where all the Japanese came out of their *Norimons* and *Cangos*, and those on horseback alighted from their horses, presenting themselves very respectfully and bareheaded, to be search'd, which however was done but slightly. If there be any the least suspicion of a woman, disguis'd in man's cloaths, they must be more narrowly search'd, with this difference however, that in this case, they are examin'd by women. Private persons going up to *Jedo*, must show their Passports at this place, otherwise they are kept under arrest for three days, before they are permitted to pursue their journey."

Following along the avenue, we soon come l. to an Imperial Summer Palace, not accessible to the public. The next point in the road is the *Matsuzaka-ya* inn (Europ. food), commanding the best view of *Fuji* to be had anywhere on the shores of the lake. A little further on, we pass under a stone *torii*, and enter the hamlet of *Moto-Hakone*. We then turn slightly to the l., passing under a red *torii*, by the side of which stands a wooden shed containing two iron rice-boilers said to have been used by *Yoritomo* on his hunting expeditions. The road here skirts the lake, soon bringing us to a charming vista as we ascend to the foot of the temple steps. On the l., just before passing through the *torii*, stands the custodian's house, where *Yoritomo*'s sword and other relics are preserved. Also on the l., half-way up, is a shrine dedicated to the *Soga Brethren*. The main temple is a picturesque relic of mouldering antiquity. The annual festival is celebrated on the 1st August.

2. Walk to the End of the Lake, 5 m. along the E. shore to *Umijiri*, as the N. end is called.

3. Along the *Sukumo-gawa*.—This is a picturesque, but rather rough, walk. The stream has to be perpetually crossed and re-crossed, and wading is sometimes unavoidable. The path finally leads out

near the vill. of *Hata*, whence home. At the beginning of the valley, a path to the r. leads to *Yoshihama* on the coast.

4. Walks in the direction of **Atami**.—Several walks with fine views, can be taken in the direction of Atami, notably one up the slope of *Okoma-yama* and over *Kazakoshi-yama*, to the highest point of the Tōkaidō, where, on a little plateau, a post marks the boundary between the provinces of Sagami and Izu, and back to Hakone by the Tōkaidō:—distance about  $3\frac{1}{2}$  m. But of all walks in this direction the most delightful is that to the *Ten Province Pass* (see p. 156).—A pleasant way to *Odawara* is afforded by walking towards this Pass for  $1\frac{1}{2}$  ri to a milestone, whence down l. for another  $1\frac{1}{2}$  ri to the spa of *Yugawara* (see p. 157).

5. The Subterranean Water-course and the **Fukara-tōge**.—The Fukara Pass (a very low one) is the most southerly of three that lead from the end of Lake Hakone to Fuji, the other two being the Nagao-tōge and the Otome-tōge. The first stage on the way to all three from Hakone is by boat nearly to the end of the lake. Close to the spot on the shore where the way up the Fukara Pass begins, is a tunnel (*suimon*), through which a portion of the waters of the lake is carried to several villages on the other side of the mountain, serving to irrigate their rice-fields.

This subterranean channel is said to be artificial, the local account being that it was pierced by two brothers, who bored through the mountain from opposite sides until they met in the middle.

The walk up the pass takes only 15 min. The exit of the tunnel is some way down the valley, say 2 hrs. from the boat and back again.

6. The **Nagao-tōge**.—This lies 1 ri 7 chō from the end of the lake. The way leads first across the Hayakawa, the lake's natural outlet; then along a broad level cinder

path to the foot of the pass, and finally by an easy climb of  $12\frac{1}{2}$  chō to the top. The gap at the summit commands a complete view of Fuji from base to peak.

## ROUTE 7.

### THE PENINSULA OF IZU.

1. ATAMI AND NEIGHBOURHOOD.
2. FROM ATAMI ROUND THE PENINSULA TO NUMAZU.
3. TO THE HOT SPRINGS OF SHUZENJI AND TO SHIMODA.
4. FROM YUGASHIMA TO ATAMI.

(Cf. map facing p. 147.)

#### 1.—ATAMI AND NEIGHBOURHOOD.

**Atami** (Higuchi Hotel, Europ. style; Fuji-ya, and many others) is a favourite winter resort of the Japanese, as it possesses hot springs and is protected by a high range of hills from the north-westerly winds which prevail at that season. The whole stretch of coast from Kōzu on the Tōkaidō Railway to Atami partakes more or less of the same advantage; and the soft air, the orange-groves, and the deep blue of Odawara Bay, combine to make of this district the Riviera of Japan.

Atami is most easily reached from Yokohama by rail as far as Kōzu,  $1\frac{1}{2}$  hr., whence by tram to Odawara,  $\frac{1}{2}$  hr., and then by light railway for the rest of the way,  $2\frac{1}{2}$  hrs., along the coast. Jinrikishas may also be availed of, but take 2 hrs. longer. Note that at Odawara time and trouble are saved by continuing on in the tram past the tramway station to the point where the light railway station stands.

Small, cheap steamers ply between Kōzu and Atami in 3 hrs.

*Itinerary by Road.*

KŌZU to:—	Ri	Chō	M.
Odawara .....	1	28	4 $\frac{1}{2}$
Hayakawa .....			10
Nebukawa .....	1	20	3 $\frac{1}{2}$
Enoura .....	1	12	3 $\frac{1}{2}$
Yoshihama .....		1	32
Izu-san .....	2	12	5 $\frac{1}{2}$
ATAMI .....		18	1 $\frac{1}{2}$
Total .....	9	24	23 $\frac{1}{2}$

The road is delightfully picturesque and representatively Japanese, leading first under an ancient avenue most of the way to Odawara, and thence up and down along the coast, with ever-changing views of sea and land and of Vries Island smoking in the distance. The little peninsula whose neck is crossed about half-way, is called *Manazuru*.

Travellers approaching Atami from the Kyōto side may save time by changing trains at Mishima Junction for *Daiba*, and thence by *basha* to *Karuizawa* about 2 ri, or by jinrikisha all the way to Atami, 5 ri; but pedestrians can gain at least 1 ri by short-cuts. During most of the way up, a fine near view is obtained of Fuji, with to the r. Amagi-san and the lower ranges of the peninsula of Izu.

A third way, much to be recommended to good walkers, is that from Miyanoshta via Ashinoyu to Hakone (see p. 149), and thence over the hills by the *Ten Province Pass* (*Jikkoku-tōge*). The climb is for the most part easy enough, and the panorama from the summit, especially in early winter, something never to be forgotten. The top of the ridge, which is marked by a stone known as the *Ten Province Stone*, looks down on the provinces of Izu, Suruga, Tōtōmi, Kōshū, Kōzuke, Mutsu, Shimōsa, Kazusa, Bōsai, and Sagami Bays, penin-

sulas, islands, mountain ranges lie spread out in entrancing variety of form and colour, Fuji towering up magnificently above all the rest. The last 3 m. into Atami are a steep descent, passing the dilapidated temple of *Higane-san*, which has curious stone images of Emma-ō (p. 45) and Shōzuka-no-Baba (p. 47), and a stone praying-wheel dated 1880. The total distance from Miyanoshta to Atami by this way is between 6 and 7 ri; time, 7 hrs., including stoppages.

The curiosity for which Atami is noted is its geyser (*Oyu*), in the middle of the town which breaks out once in every four hours. It originally shot straight up into the air, but is now partially enclosed; and an inhalation house has been erected for patients suffering from affections of the throat and lungs, the salt, in which the steam of the geyser is rich, being beneficial in such cases. There are several other springs, mostly saline, recommended for rheumatism and other diseases. The chief productions of Atami are a delicate kind of paper, called *gampishi*, literally, "wild-goose skin paper," *gampishi-ori*, which is a fabric made of this paper and used for clothing, and a wholesome sweetmeat called *ame*.

The geyser has been known ever since the settlement of Eastern Japan at the dawn of trustworthy history. According to tradition it burst out suddenly, not in its present site, but in the sea, whence the name of Atami (for *atsu-umi*), "hot sea." In order to put a stop to the destruction of marine life, and also to secure for human use so valuable a healing means, the Buddhist abbot Mangwan visited this then remote spot in the year 749, and in answer to his prayers, the geyser was, amidst the crash of earthquakes and other portents, removed higher up on to the shore, where it still exists. It was only about 1870 that the recommendation of a celebrated physician made the place fashionable. At first it was resorted to chiefly in summer, but now winter is the favourite season. Invalids form a large proportion of the visitors.

The walks to be recommended at Atami are:—

1. To the grove of **Kinomiya**,  $\frac{1}{2}$  hr. distant from the Higuchi Hotel. At the far end of the grove are some of the finest camphor-trees (*kyusunoki*) remaining in Japan.

2. To **Uomi**, the hut visible high up on the cliff that shuts in Atami Bay to the S. It is a climb of some 20 min., with a good view.

The name *Uo-mi*, lit. "fish-outlook," refers to the use to which this post of observation is put, an experienced man being constantly on watch there, who, when a school of fish enters the bay, blows a horn as a signal to the fishermen below. These at once launch off from the shore, and, forming their boats in a circle, draw in a large net which is kept constantly laid down, harpoon the fish, and pull them into the boat,—an exciting and bloody scene. This is the way in which the albacore (a delicate sort of tunny) is caught during the winter months. In spring, mackerel and various other fish are taken, and in summer large quantities of bonito. These last are, however, more often angled for than netted.

3. To the **Bai-en**, or plum garden,—a level walk of about 1 mile. Blossoms from New Year to early February.

4. To **Izu-san** (*Inn*, Sagami-ya),  $\frac{1}{2}$  ri, a hamlet of inns, grouped on a cliff below the highway, where a very hot spring containing sulphur and alum, specially recommended for diseases of the brain and skin, gushes out.

5. To **Tōsawa**,  $\frac{1}{2}$  hr. climb half-way up Higane-san to a beautiful grove of trees. There one may turn to the r., and come back by way of the vill. of Izu-san. (This vill. is not below the highway, as are the hot springs of Izu-san, mentioned in No. 4).

6. Past the Bai-en, and up to the top of the **Tanna-tōge**, affording a magnificent view similar to that from the Ten Province Stone (p. 156).— $1\frac{1}{2}$  hr. there, 1 hr. back.

7. By boat to the fishing vill. of **Ajiro**,  $1\frac{1}{2}$  hr., including a short stoppage at the sea-caves of *Nishiki-*

*ura*. The walk back over the **Taga-tōge**,  $1\frac{1}{2}$  ri, affords a variety.

8. Up to just below **Higane-san**, and down a steep narrow gorge r. to the neat little spa of **Yugawara** (*Inns*, Nakanishi Hotel, Fuji-ya); thence back via *Mongawa* on the tram line.

The following are all day expeditions:—

9. To the islet of **Hatsushima**, noted for its jonquils (*suisen*).

10. By boat to **Itō** (*Inns*, Dankō-en, Masu-ya), 5 ri 17 chō by road, but shorter by water.

The cluster of hamlets, of which *Wada* and *Matsubara* are the biggest, are collectively known as *Itō*, and noted for their hot mineral waters. The other hamlets of the group are *Yukawa*, *Take-no-uchi*, and *Arai*.

[Itō may be reached from the Tōkaidō Railway by taking the branch line from *Mishima* Junction to *Ōhito*, whence 5 ri 26 chō (14 m.) by road, practicable for *basha*. Or by small coasting steamer from *Kōzu*, daily, in about 5 hrs.]

A day is required from Itō for the excursion to *Ōmuro-zan*, an extinct volcano resembling *Fuji* in shape, and therefore often called by the country-folk *Fuji no Imōto*, "Fuji's Younger Sister," or *Sengen-yama*—(*Sengen* is an alternative name of the goddess of *Fuji*). The crater is about 250 yds. in diameter, and some 80 ft. deep, the bottom being covered with scattered blocks of lava. To the E. of this volcano stands a smaller called *Komuro-zan*.

## 2.—FROM ATAMI ROUND THE PENINSULA TO NUMAZU.

### Itinerary.

ATAMI to:—	Ri	Chō	M.
Ajiro .....	2	14	5 $\frac{1}{2}$
Itō . . . . .	3	3	7 $\frac{1}{2}$
Yawatano .....	3	20	8 $\frac{3}{4}$
Naramoto .....	2	21	6 $\frac{1}{2}$

Inatori .....	1	35	4 $\frac{3}{4}$
Rendaiji (approx.)	6	—	14 $\frac{3}{4}$
Matsuzaki „	14	—	34 $\frac{3}{4}$
Tago .....	2	2	5
Toi .....	4	35	12 $\frac{1}{2}$
Heda .....	2	20	6 $\frac{1}{2}$
Mito (estimated) ...	7	—	17
Enoura .....	2	7	5 $\frac{1}{2}$
Ushibuse .....	31	—	2
NUMAZU .....	1	—	2 $\frac{1}{2}$

Total ..... 54 8 132 $\frac{1}{2}$

This excellent though arduous trip will take a good pedestrian 6 or 7 days, the way leading up and down hills all along the beautiful seaboard. During the first three days the volcano of Ōshima and the smaller isles of Izu are constantly in sight. The latter portion northward up the west coast passes a succession of picturesque nooks, bays, and islets, with rocky caves and pinnacles. The most noted of these caves called *Dogashima*, lie near the vill. of *Nishina*, 20 min. walk from Matsuzaki, or 5 hrs. by the steamers of the Tōkyō-Wan Co. from either Shimizu or Numazu. The caves are said to have been the abode of cliff-dwellers, and are still used in summer as a refuge from the heat. Near by is a lagoon with a good beach. *Toi* and *Heda* possess hot springs. From Heda onwards the walk commands splendid views of Fuji, while at its close the lovely Bay of *Enoura* affords specially fine accommodation at the inns mentioned below, with sea bathing; but the roads are very hilly and often in bad repair. The Numazu-Shimoda steamers may be availed of as a change, for instance, between Koura and Heda (6 hours); or by boat from Mito to Enoura where islands shut out the rough sea. This bay is visited from March to August by large quantities of tunny, and some of the wooded islets that dot the sea are topped by the curious look-outs of the fishermen (p. 157). Instead of following the coast road from Rendaiji to Shimoda, to Matsuzaki,

one can take *basha* via Kanō to *Mera* where a ferry crosses the picturesque little bay to *Koura*. The inns are as follows:—

Itō	Dankō-en.
Atagawa (near Naramoto).	Tsuchiya.
Inatori,	Kōji-ya.
Rendaiji,	Yoshimura.
Koura,	Yasuda-ya.
Matsuzaki,	Shōkai.
Toi,	Chōyō-kwan, Meiji-kwan.
Heda,	Ariki-ya, Tokiwa.
Shizu-ura,	*Hōyō-kwan.
Ushibuse,	Mishima-kwan.

The Tōkaidō Railway is joined at Numazu.

### 3.—TO THE HOT SPRINGS OF SHUZENJI, AND OVER AMAGI-SAN TO SHIMODA.

Train from Mishima Junction on the Tōkaidō Railway in 1 hr. due S. to *Ōhito*, whence 1 ri 8 *chō* by *basha* to Shuzenji.

SHUZENJI to:—	Ri	Chō	M.
Yugashima.....	3	18	8 $\frac{1}{2}$
Nashimoto.....	5	6	12 $\frac{1}{2}$
Mitsukuri.....	2	8	5 $\frac{1}{2}$
SHIMODA . . . . .	2	5	5 $\frac{1}{2}$
Total .....	13	—	32

For travellers from Yokohama or up the Tōkaidō this is a 2 or 3 days' trip, which should be arranged in such fashion as to sleep the first night at Shuzenji or Yugashima whence Shimoda could be reached on the second. It is possible to take jinrikisha all the way; but two or three men would be necessary for the ascent of the Amagi-tōge, through which a tunnel, 530 yards in length, has been cut. Take it altogether, the way beyond Shuzenji is hilly, and scarcely to be recommended except to pedestrians, who will find it replete with natural beauty, and be able to sleep at a hot spring every night.

Passing from Mishima Junction (*Inn*, Honda-ya) through *Mishima-machi*, a town which boasts a large Shintō temple to Ōyama-tsumi, the god of mountains, the line runs along a narrow, well-cultivated plain, or rather valley, bounded on the W. by green hills of abrupt and fantastic shapes, and on the E. by the long hog's-back which shuts out Odawara Bay. Through this valley flows the Kanō-gawa, on an affluent of which, the Katsura-gawa, stands Shuzenji. The rocky sides of *Jō-yama* ("castle hill") present a striking aspect as seen on the r. of *Ōhito* station.

**Shuzenji** (*Inns*, Arai-ya, Kiku-ya, (Europ. food and beds); Noda-ya; and many others. Pleasantly situated among low hills, this place is much resorted to on account of its mineral waters, some of which contain carbonate of soda, others traces of sulphur. In the middle of the torrent which flows down through the village, a hot spring gushes out in a basin of rock. The spot has been caged in and connected with the bank by a tiny bridge, so that bathers may either luxuriate in the high temperature of the spring, or moderate it by means of the cold water of the river. Numerous other hot springs supply baths lining the river bank,—some public, some the private property of the chief inns. These latter are pleasant and suitable for Europeans.

[Those who do not wish to go beyond Shuzenji may make a charming little round by walking thence to *Mito* on the coast, 3 *ri*, and then sailing or rowing to *Shizu-ura*, and on foot or by jinrikisha to *Numazu*, the whole occupying 5 or 6 hours.—Another way for pedestrians is over *Tenjin-yama*, stony but commanding a magnificent view, the distance from Shuzenji to *Heda* being 4 *ri* 8 *chō* (10½ m.); thence northwards along lovely Enoura Bay.]

Behind the vill. of *Odaira*, and visible from the road, is *Asahi no taki*, a cascade about 100 ft. in height, forming a series of four or five falls. All this neighbourhood abounds in hot springs, those of *Seko no taki* being the most notable (8 *chō* off the main road from Yuga-shima), and picturesquely situated.

**Yugashima** (*Inns*, Yumoto-ya, *Ochiai-rō* at the hot springs, about 10 min. to the r. off the main road) is a hamlet at the foot of the *Amagi-tōge*. The ascent of this pass (3 *ri*) is easy, leading over grassy hills and the forest-clad slope of one of the spurs to the r. of *Amagi-san*.

*Amagi-san*, is the general name given to the whole mountain mass stretching across the peninsula of Izu from E. to W., the loftiest summit of which is called *Banjirō*, 4,540 ft.

The traveller should turn aside to visit the cascade of *Jōren no taki*, formed by the waters of the Kanō-gawa. It is close to the main road.

Just before reaching *Nashimoto*, it is worth turning aside, 10 *chō*, to see the *Ōtaro* waterfall, which supplies Shimoda with electric power. The hot springs of

**Yugano** (*Inn*, *Edo-ya*) are prettily situated on the banks of the *Kawazu-gawa*, some 6 *chō* from the hamlet of *Nashimoto*, at the foot of the pass on the other side. Here a road branches off to other hot springs at *Kawazu-no-hama* on the coast (1½ *ri*). Beyond *Nashimoto* the old road crosses the *Konabe-tōge*, a climb of 18 *chō*, (jinrikishas go round via *Kitano-sarca*, where the old road is regained, 1 *ri* longer), and after passing *Mitsukuri*, descends a well-cultivated valley irrigated by the waters of the *Nozugawa*, a stream which flows into the harbour of Shimoda. The country round is beautifully diversified, every hill laid out in a series of terraces planted with rice and barley. The conspicuous cone-shaped hill which seems from the vill. of *Kōchi*, to



block up the mouth of the valley, is called Shimoda Fuji. Three *chō* from Kōchi stands the hamlet of *Rendaiji* (*Inn*, Yoshimura), noted for its hot springs, which make it preferable to Shimoda as a stopping-place, the distance between the two occupying only  $\frac{1}{4}$  hr. by jinrikisha. Beyond Rendaiji the valley widens till it forms an extensive open plain before reaching

**Shimoda** (*Inns*, Matsumoto-ya, Awaman-rō), a town compactly built and regularly laid out. The situation of Shimoda affords a healthy climate, owing to the dryness of the soil and the fresh seabreezes. The harbour, though small, is safe and commodious. There is also an inner anchorage for small junks and boats, which is connected with the Nozugawa, being constructed by means of dykes and a breakwater. From Shimoda is exported much of the building stone employed in Tōkyō. It comes from extensive quarries at *Sawada*, about  $3\frac{1}{2}$  *ri* distant.

Shimoda was first visited in 1854 by Commodore Perry. The treaty which he concluded made it an open port for American shipping; and here Mr. Townsend Harris, the United States minister, resided until the substitution of Kanagawa as a trading port in 1859. This change was motivated by an earthquake and tidal wave which rendered the harbour useless for large ships and overwhelmed the town. The graves of some Americans buried here during the fifties are still shown at Gyokusenji, a temple 40 min. walk from the town.

The easiest way to quit Shimoda is by taking one of the small steamers to Atami, which call at two or three intermediate places. There is also daily steamer communication with Numazu. For itinerary of the coast road to Atami, see p. 157.

#### 4.—FROM YUGASHIMA TO ATAMI.

This is a pleasant  $1\frac{1}{2}$  day's walk from the centre of the peninsula

spend the first night, and thence along the coast to Atami. Two passes have to be crossed, the first—the Nagano-tōge—a climb of 40 min. immediately on leaving Yugashima, and the other—the Hiekawa-tōge—somewhat shorter just before descending to Itō. The coast road is also hilly, affording charming views.

The *Itinerary* is as follows:

YUGASHIMA to:—		<i>Ri</i>	<i>Chō</i>	<i>M.</i>
Nagano .....		20	$1\frac{1}{2}$	
Harabō .....	2	—	5	
Hiekawa .....	1	19	$3\frac{1}{2}$	
Itō .....	2	—	5	
ATAMI.....	5	17	$13\frac{1}{2}$	
Total .....	11	14	28	

## ROUTE 8.

### FUJI AND NEIGHBOURHOOD.

1. GENERAL INFORMATION.
2. ASCENT FROM SUBASHIRI.
3. ASCENT FROM GOTEEMBA.
4. ASCENT FROM YOSHIDA.
5. ASCENT FROM MURAYAMA.
6. SUMMIT OF FUJI.
7. CIRCUIT OF FUJI HALF-WAY UP.

(*Cf. map facing p. 147.*)

#### 1.—GENERAL INFORMATION.

*Time*.—Mere hurried ascent of Fuji and back to Yokohama, 1 day and night; more comfortably in 2 days and 1 night, which latter is spent at one of the huts on the mountain.

The pleasantest plan is to combine the ascent of Fuji with a visit to the Miyanoshita-Hakone district, devoting at least a week to the entire trip, and climbing the moun-

that time seems to promise the most settled weather. The ascent is usually made between the 15th July and 10th September, the huts to accommodate pilgrims being closed during the rest of the year, and the coolie guides (*gōriki*) fearing to go up so long as any snow remains on the pass. The huts are built of stone; the accommodation provided is very rough, and crowding frequent. Besides those on the way up, there are a number on various points of the summit, the newest and best being one at the top of the Subashiri ascent. The charge is  $1\frac{1}{2}$  yen per night. The best time is from the 25th July to the 10th August.

The shortest way of reaching Fuji from Yokohama is to take rail to *Gotemba* 3 hrs., where as at Subashiri, guides, horses, and foreign saddles can be procured. The huts provide rough quilts and charcoal to ward off the cold air at night; but blankets would be found more useful to the foreign traveller, who must also bring his own food. Rather than stay at Gotemba and make the ascent thence, it is, however, preferable to push on  $7\frac{1}{2}$  m. by horse tram (2 hrs.) to *Subashiri* on the E. slope of the mountain, which stands higher (3,000 ft. instead of 1,500 ft.), and whence the climb is somewhat easier. An alternative way from Tōkyō is to take the Central Railway (see Route 30) as far as *Ōizuki* (4 hrs.) whence by horse tram to *Yoshida* ( $\frac{1}{2}$  hrs.) at the N. base (cf. map facing p. 147). Travellers from the Kōbe direction may alight at Fuji or Suzukawa, whence by horse tram from either station in  $1\frac{1}{2}$  hr. to *Ōmiya* (Inn. Ōmiya-tei) for the Murayama ascent. It is also possible to ascend from Suyama, S.E., and Hito-ana, S.W.; but these two routes have nothing special to recommend them. Details of the ascent from Subashiri, etc., are given below.

Numbers of travellers choose rather to reach Fuji from Miyano-

shita or Hakone, by walking to Gotemba over the Otome-tōge (see p. 152). In this case, they can provide themselves with all necessities at the Fuji-ya Hotel. It is advisable to take plenty of warm clothing, as the temperature falls below freezing-point at night on the summit of the mountain even during the hottest period of summer. It is also prudent to take an extra supply of food, as parties have occasionally been detained on the mountain side by stress of weather, unable either to reach the summit or to descend to the base. It is possible, by sleeping at Subashiri, Gotemba, or Murayama, and starting at dawn, to reach the summit and descend again in a single day. Counting the working day as having 15 hrs. (4 A.M. to 7 P.M.), this would allow 10 hrs. for the ascent, including short stoppages, 2 hrs. at the top, and 3 hrs. for the descent. The shortest time in which the ascent and descent have been known to be made from Gotemba station), including stoppages, is 9 hrs. 8 min., of which 6 hrs. 50 min. were occupied in the ascent. But persons not ambitious of "breaking the record" are urged to pursue the following course:—leave Subashiri before daylight,—say at 2 A.M.,—thus including the glory of sunrise on the way up. After sunrise, do the remainder of the ascent slowly, reaching the summit about midday. Having established himself in one of the huts on the summit, the traveller should go down into the crater, make the round of the crater, and spend the night at the top. This will afford the chance of a sunset and of a second sunrise, after which last the descent can be at once begun. The descent will take most people from  $4\frac{1}{2}$  to 5 hrs. The great advantage of this plan is that it multiplies the chances of a good view from the summit,—such views being much more often obtained at sunrise and sunset than in the mid-

dle of the day, and being by no means certain at any time. An alternative plan for those wishing to avoid fatigue is to break the ascent at No. 6 hut.

Fuji is more easily ascended than many mountains far inferior in height, as it presents no obstacles in the shape of rocks or undergrowth. The first 6,000 ft. can moreover be performed on horseback, after which the accomplishment of the remainder is merely a question of perseverance. The distance to the summit from the point named *Uma-gaeshi* is unequally divided into ten parts called *gō*, which are subdivided in some cases into halves called *go-shaku*. The first station is thus *Ichī-gō-me*, the second *Ni-gō-me*, and so on, the last before the summit is reached being *Ku-gō-me*, or the ninth. At most of these stations, as also at the top, are huts where accommodation for the night, boiled rice, eggs, and water can be obtained.

The *gō* is generally used as a measure of capacity. One explanation given by the Japanese of the application of this method of calculation to Fuji is that the mountain resembles in shape a heap of dry rice poured out of a measure, and that consequently its subdivisions must correspond to the fractions of the latter. However this may be, the *gō* is used as a tenth part of the *ri* throughout the island of Kyūshū, and traces of the same usage linger in Shikoku.

The number of coolies required will of course depend on the amount of baggage to be carried. When ladies are of the party, it is advisable to have a spare man or two to pull and push them up when tired. Gaiters or puttees may advantageously be worn during the descent, to prevent sand and ashes from getting inside the boots.

Fuji, often called *Fuji-san*, that is Mount Fuji, and by the poets *Fuji-no-yama*, that is the Mountain of Fuji, whence the form *Fu-yi-yama* often used by Europeans, stands between the provinces of Suruga and Kōshū, and is the highest, the most beautiful, and the most famous

mountain in Japan. The height of Kengamine, the westernmost and highest point of the crater wall, is given by the Geological Survey as 12,390 ft.

Though now quiescent, Fuji must still be accounted a volcano. Frequent mention is made in Japanese literature of the smoke of Fuji, which, if the expressions used by poets may be taken as indicating facts, must have formed a constant feature in the landscape at least as late as the 14th century. An author who flourished about the end of the 9th century says: "There is a level space at the summit, about 1 *ri* square, having a depression in the centre shaped like a cauldron, at the bottom of which is a pond. This cauldron is usually filled with vapour of a pure green (or blue) colour, and the bottom appears like boiling water. The steam is visible at a great distance from the mountain." In 967, a small mountain was formed at the eastern base of Fuji. This was probably the hump called Ko-Fuji, on the 1 of the second station on the Gotemba ascent. A traveller's diary of the year 1021 speaks of smoke rising from the slightly flattened summit, while at night fire was seen to issue from the crater. Eruptions also occurred in 1082 and 1649. The most recent one began on the 16th December, 1707, and lasted with intervals till the 22nd January, 1708. This being the period known in Japanese chronology as *Hōei*, the name of *Hōei-zan* was given to the hump then formed on the upper slope of the S side of the mountain. According to another account, a projection had always existed in this place, but was rendered more conspicuous by this latest eruption. Be this as it may, it is recorded that the ashes lay 6 ft deep on the Tōkaidō near Hara and Yoshiwara, and even fell in Yedo to a depth of 6 inches. Even at the present day, small quantities of steam continue to issue through the ashes on the E. or Subashiri side of the mountain, just outside the lip of the crater.

Enormous must have been the torrents of lava that have flowed from Fuji on different occasions. Fifteen miles from the summit in a direct line, at the vill of Matsuno on the r. bank of the Fuji-kawa, is the termination of one of these streams, while another may be studied on the N.E. side of the base, between Yoshida and Funatsu. But most of the lava has long since been covered up by the deep deposits of ashes and scoriae, and only becomes visible here and there where it is denuded by the streams which furrow the lower part of the mountain.

An effort was made by a bold meteorologist, Mr. Nonaka, to spend the winter of 1895-6 on the top. His friends, fearing the result, sent up a relief party before Christmas, which found him and his

courageous wife in such terrible plight that they had to be carried down.

Fuji ranks high among the many sacred mountains in Japan, and is crowded with pilgrims during the brief summer season, who repair to the summit to worship, and to purchase charms sold by the priests. Most of these pilgrims belong to the peasant class. In former years, women were debarred from ascending to the top of all these sacred peaks. On Fuji the eighth station was their furthest limit. The prohibition no longer applies here, though it has been re-introduced in some localities. The aspect of Fuji has so strongly impressed the national mind that many other hills of like shape derive their name from it. Thus we have the Bungo Fuji, Tsururu Fuji, etc. The greatest distance at which Fuji has been seen at sea by the compilers of this Handbook is 103 miles. Post offices are available at the various stations on the way up; also telephone communication with the eighth station.

There is a military camp at the base where manoeuvres are carried out

Fuji stands by itself, rising with one majestic sweep from a plain almost surrounded by mountains. The S. side slopes right down to the sea, its outline being broken only on the S. E. by the rugged peaks of Ashitaka-yama. On the N. and W. rise steep granite ranges, stretching away from the Misakato-ge nearly to the junction of the Shibakawa with the Fujikawa. Against these mountains the showers of ashes ejected during ages from the crater have piled themselves up, and confined in their separate basins the waters of Motosu, Shōji, and other lakes. The E. side is shut in by volcanic mountains of undetermined origin, beginning near Subashiri, and extending southwards into the peninsula of Izu. Among them lies Lake Hakone, with the numerous hot springs of Miyanoshita, Ashinoyu, Atami, etc. The base of Fuji is cultivated up to a height of about 1,500 ft., above which spreads a wide grassy moorland to 4,000 ft., where the forest commences. The upper limit of this varies considerably, being lowest on the E. side, namely, about 5,500 ft., on the ascent from Subashiri, and 7,900 ft., on the Murayama side. But on the

W. face, between the Yoshida and Murayama ascents, and looking down over the plain round Hitonana, it must extend as high as 9,000 ft. or more. This difference is no doubt due in large measure to the comparatively recent disturbance on the S. E. side, which caused the present conformation of Hōei-zan, when the greater part of the ashes ejected fell in the direction of Subashiri, destroying the forest, and leaving a desert waste which only a lapse of centuries can again clothe with vegetation. To the same cause, namely, comparatively recent volcanic action, must be ascribed the almost entire absence of those Alpine plants which abound on the summits of other high mountains in Japan, such as Ontake, Shirane in Kōshū, and Yatsu-ga-take. Above the forest lies a narrow zone of bushes, chiefly dwarf larch. A few species of hardy plants are found up to a height of 10,000 ft. on some parts of the cone.

## 2. — ASCENT FROM SUBASHIRI.

**Subashiri (Inn, Yoneyama).** If the traveller intends to pass the night here, he should try to arrive early, so as to avoid difficulty in obtaining accommodation. In order to economise one's strength, it is advisable to take horses for the first 2 *ri* along a broad avenue up through the forest to some rest huts called *Uma-gaeshi*,\* or even up to No. 2 station, beyond which it is necessary to walk. A rough kind of cart goes as far as *Uma-gaeshi* to bring travellers back though not to take them up. The next stage of about 1 *ri*, still ascending gently, brings us to a small temple called *Ko-Mitake*, where staves are sold to help climbers on their way

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\* *Uma-gaeshi*, lit. "horse send back," is the general name for that point on a mountain beyond which it is not customary to ride.

up. These staves are engraved with the name of the mountain, and can have a further inscription added by the priests who dwell at the summit.

Though Fuji, as already stated, is theoretically divided on all its sides into ten parts, some of the stations no longer exist in practice, —that is, have no rest-huts, —while others are subdivided.

The best stations on this ascent are Nos 2, 6, 8, and the top. This should be borne in mind, in case of the necessity of calling a halt for the night on the way. About half-way between Ko-Mitake and No 2 station (No. 1 no longer exists), the path issues from the forest on to the bare cinders of the base. The steeper part of the ascent begins at No. 4. To the r. of No 4½ (*shi-gō-go-shaku*) is a hut at the entrance to a small cave called *Tainai*, or the "Womb." Up to about No. 5 wild strawberries abound. At No. 6 the Chudō-Meguri (see p. 167) joins in. From the 6th to a little beyond the 7th, one ascends by some steep lava dykes, and though there is no regular path, the way is distinctly marked by the cast-off sandals of the pilgrims. At No 8 the Yoshida ascent comes in on the r. From here on, patches of snow will be found in rifts in the lava rock. Station 9 has a small shrine known as *Mukai Sengen*, that is, the Goddess of Fuji's Welcome, intimating to the weary wayfarer, that he is approaching the goddess's sanctum.

#### Approximate heights of the Stations.

	FT
Subashiri .. .. .	2,520
Uma-gaeshi .. .. .	4,410
Ko-Mitake .. .. .	6,430
No 2 Station .. .. .	7,560
" 4 .. .. .	8,420
" 4½ .. .. .	8,570
" 5 .. .. .	9,400
" 5½ .. .. .	9,450
" 6 .. .. .	9,800
" 7 .. .. .	10,200
" 8 .. .. .	10,990
" 9 .. .. .	11,640
Summit .. .. .	12,168

The descent as far as No. 8 is the same as the ascent. At No. 8 it diverges to the r. down a glissade (Jap. *hashiri*) of loose sand, over which one may skim at such a rate as to reach the upper end of the forest in no more than 2 hours from the summit. None of the huts are passed on the way. Ko-Mitake is about 15 min. further on through the wood.

#### 3 — ASCENT FROM GOTEMBA.

**Gotemba Station** (*Inn*, Fuji-ya) stands 1 mile from the old vill. of the same name. A direct way leads up the mountain from the station by what is called the *Nakabata* route. On this side horses should be engaged for the first 2½ hrs. of the ascent across an open and gently rising country. This takes one beyond *Uma-gaeshi*, where horses are supposed to be left, to *Tarōbō*, (so called from a goblin who is there worshipped), where they are generally left. Indeed, there is no difficulty in riding as far as No. 2 station. The distances of this first part of the ascent are as follows:—

GOTEMBA to:	Ri	Chō	M
Nakabata .. .. .	1	3	2½
Uma-gaeshi .. .. .	1	22	4
Tarōbō .... .		15	1
Total .. .. .	3	4	7½

To No. 2 station 45 min. more

*Basha* are also available as far as a tea-shed called *Ichiri-matsu*, 2 ri from Gotemba, and, if required, will await one's return at Uma-gaeshi. Staves such as those mentioned under the Subashiri ascent are sold at Tarōbō. The best huts are Nos. 5, 6, 8, and the top.

From No. 3 to 5 the path skirts Hōei-zan, where the steep portion of the ascent begins. The first lava crops out after No. 5, affording

better foothold. At No. 6, a path turns off to Hōei-zan. Above No. 8, the climb becomes more fatiguing, being now over loose cinders. At No. 10—the top—there are three stone huts, fairly roomy and comfortable. Should they all be occupied by pilgrims, the traveller must walk round to the huts on the Subashiri side of the lip of the crater, about  $\frac{1}{2}$  m. distant. A post office is opened at the top during the season for the sale of picture post-cards, etc.

The descent is the same as the ascent as far as No. 7, whence by a glissade down to No. 2 $\frac{1}{2}$  in less than 1 hr. From Tarōbō onwards, the descent will occupy nearly as much time as was required for the ascent. The entire journey down from the summit to Gotemba station can be accomplished in 5 hrs.

#### 4.—ASCENT FROM YOSHIDA.

Yoshida is an unusually long village, divided into an upper portion (*Kami-Yoshida*) and a lower portion (*Shimo-Yoshida*). From *Kami Yoshida* (*Inn*, *Osakabe*), the way to *Uma-gaeshi*, the 2nd station, leads up an avenue. The upper edge of the forest is not quitted till No. 5, as far as which it is possible to ride, is reached. Thus the view on the way up is less good by this route than on the Subashiri side, but there is more shade. People staying at *Shōji* had best choose this ascent; but they need not actually go into Yoshida vill., as another path leading up from E. of Oda joins the Yoshida path on the mountain side. They must sleep at *Ko-Mitake*, where there is a good hut, as the expedition is too long for one day.

#### 5.—ASCENT FROM MURAYAMA.

From *Ōmiya* to *Murayama* (*Inn*, *Fujimasa*) is a distance of 1 *ri* 23 *chō*, whence to *Hachiman*,

which is the *Uma-gaeshi*, or “riding limit” on this side, 3 *ri* 8 *chō*. Thence onward it is necessary to walk. Of the various stations, No. 5 is the most to be recommended, though all are fair, the ascent from *Murayama* having long been that most patronised by the native pilgrims, and therefore styled the *Omote-guchi*, or Front Entrance, to the mountain. This ascent, though long, has the advantage of offering more shade than the others and an absence of loose cinders. Some experienced climbers therefore recommend going up this way, and returning on the steeper Subashiri side.—A new and shorter route has been opened a little to the N. of the *Murayama* path; but both coincide from No. 4 station.

#### 6.—SUMMIT OF FUJI.

The Summit of the mountain consists of a series of peaks surrounding the crater, the diameter of which is not far short of 2,000 ft. The descent into it, down the loose talus of rock and cinders close to the huts at the top of the *Murayama* ascent, is easy; still it is advisable to take a guide. The bottom is reached in  $\frac{1}{2}$  hr. The floor, which is formed of cinders, inclines slightly from W. to E., and is intersected by small stream-beds, which at the E. end terminate among the loosely piled lava masses forming the core of the mountain. All round, except where the descent is made, rise precipitous rocky walls, from which large pieces detach themselves from time to time with a loud cracking sound like musketry. On the W. side, immediately under *Ken-ga-mine*, there is usually a large snow-slope. The depth of the crater has been variously estimated at 416 ft., 548 ft., and 584 ft. The return to the edge will occupy about  $\frac{1}{2}$  hr.

Before dawn the pilgrims betake themselves to *Ken-ga-mine*, to await the sun's rising. As soon as the orb

appears, they greet it devoutly with muttered prayers and the rubbing of rosaries.

Ken-ga-mine commands a marvellously extensive view. To the S. stretches the Gulf of Suruga, shut in on the E. by the lofty peninsula of Izu, and confined on the W. by Mio-no-Matsubara at the end of the long range dividing the valley of the Abekawa from that of the Fujikawa. S. W. is the broad pebbly bed of the Fujikawa, its course above the point where it crosses the Tōkaidō being hidden by the lower hills. Westwards are seen all the lofty summits of the border range of Kōshū and Shinshū, beginning with the granite peak of Koma-ga-take and its lesser neighbours, Jizō and Hō-ō-zan, then the three summits of Shirane, the Koma-ga-take of Shinshū rising between the Tenryū-gawa and the Kisogawa, and so on to Ena-san in Mino and the top of Shichimen-zan near Minobu. Further to the r., extending northwards, comes the great range dividing far-off Hida from Shinshū, amongst whose peaks may be distinguished Norikura, Yari-ga-take, and, further remote in Etchū, the volcanic summits of Tateyama. Gradually moving E. again, along the northern horizon, we distinguish the mountains near Nagano,—Ken-no-mine and the extinct volcano of Myōkō-zan. Nearer in the foreground rise the numerous summits of Yatsu-ga-take; and then glancing further N., we perceive Asama-yama's smoking crater, the mountains about the Mikuni Pass, and next, all the Nikkō mountains,—Shirane, Nantai-zan and lesser peaks. E. of Yatsu-ga-take is seen Kimpū-zan, easily recognised by its rounded shoulder and the pillar of rock at the summit; then Yakushi and Mitsumine in Chichibu, till the eye loses itself in a confusion of lower ridges. On the E. side of the ocean, from almost any point, there

may be chosen, a prospect less extensive indeed, but surpassing this in beauty, meets our gaze. Far away across the plain, is distinctly visible the double top of Tsukaba in Hitachi, while further S. we descry the outer edge of the Tōkyō plain, with Tōkyō lying far up the bay; then in succession Capes Sagami and Sunosaki, Vries Island, the Gulf of Sagami, and nearer in the foreground beautiful Lake Hakone peacefully embosomed among green hills.

On but few days in the season will the whole panorama here described be clearly visible. "Nor will the pilgrim be wholly fortunate unless he sees the superb cloud effects which the mountain affords. These are most likely to be enjoyed in ordinary summer weather, between noon and 6 o'clock in the evening, and they are truly magnificent. The summit of the mountain remains clear, but its shoulders and waist are surrounded by billowy masses of dense white vapour of indescribable splendour. Here and there a momentary break may permit a glimpse of the earth beneath; but usually nothing can be seen landward but this vast ocean of cloud, amid which the peak stands as the only island in the world. Turning seaward, the ocean itself can be seen over the circumambient vapour, and affords a striking contrast to the turmoil and restless change of form of the clouds themselves."

A curious phenomenon may also sometimes be witnessed at sunrise or sunset. As the sun's rays appear above the horizon, or vanish below it, the shadow of Fuji is thrown in deep outline on the clouds and mist, which at that hour clothe the range of mountains to the west. The beautiful phenomenon commonly known as the "Spectre of the Broken," may be seen from the lip of the crater at sunrise or sunset under favourable

conditions of mist. The spectator beholds his enormously magnified and transfigured self,—his head the centre of a circular bow or halo, with the prismatic colours in concentric rings.

Descending again from Ken-gamine, the path passes under it, and just above the steep talus called *Oya shirazu Ko shirazu* ("Heedless of Parent or Child"), from the notion that people in danger of falling over the edge of the crater would not heed even their nearest relatives if sharers of the peril. The name occurs at similarly perilous places in many parts of Japan. Continuing N., the path skirts the edge of the cone, passing a huge and precipitous gorge which appears to extend downwards to the very base of the mountain. This gorge is called *Osawa*, the lower limit of which may be some 6,000 ft. above the sea, or only half-way from the summit. Passing across the flank of the *Rai-iva*, or "Thunder Rock," the path goes outside the crater wall, ascends the *Shaka no Wariishi* ("Shaka's Cleft Rock"), and leaving *Shaka-ga-take*—the second loftiest peak—behind, descends to the *Kim-mei-sui* ("Famous Golden Water"), a spring of ice-cold water situated on the flat shelf between the N. edge of the crater and the outer wall. Ascending again, the path passes the row of huts at the top of the ascent from Yoshida and Subashiri, and reaches a *torii* commanding the best view of the crater. It then turns again to the l., and goes outside the wall of the crater, underneath *Kwannon-ga-take*. Here the interesting phenomenon may be observed of steam still issuing from the soil in several places, one of which is close to the path, while another lies near at hand on the l., about 50 ft. down the exterior of the cone, and a third is seen immediately underneath a wall of rock 50 yards ahead. A few inches below the surface, the heat is great enough to boil an egg.

Beyond this point, the path crosses a depression known as *Seishi-ga-icubo*, ascends E. the *Sai-no-kawara*, which is dotted with cairns raised in honour of Jizō, descends to the *Gim-mei-sui* ("Famous Silver Water,") at the top of the Gotemba ascent, and passing under the low peak named *Koma-ga-take*, reaches the huts at the top of the path from Murayama. Between this last point and Ken-gamine, is a small crater named *Konoshiro-ga-ike*, accessible from the N. The total distance round the large crater is popularly said to be 1 *ri*, or 2½ miles; but this is doubtless an exaggeration. An interesting hour may be devoted to making the circuit, which will allow for pauses at all the best points of view.

#### 7.—CIRCUIT OF FUJI HALF-WAY UP. (CHŪDŌ-MEGURI.)

This walk is a favourite with native lovers of the picturesque; for it is easy, and commands a splendid panoramic view over the country in the immediate vicinity, which gradually unfolds itself before the eyes of the spectator as he moves along. The path encircles Fuji at heights varying from 9,490 ft. on the Gotemba side (which it intersects at station No. 6) to 7,450 ft. on the Yoshida side. It is best to turn to the l. on starting from the above-mentioned No. 6 station, because the path descends a rapid slope of loose sand from the ridge of Hōei-zan towards the W., which would be very fatiguing if taken in the opposite direction. The path proceeds along the narrow ridge of Hōei-zan, turns down into the deep hollow formed by the eruption of 1707-8, crosses the ridge at its further side to a broad plateau strewn with the cast-off sandals of pilgrims, and climbs steeply to hut No. 5 on the Murayama ascent. It then continues W. over dykes of lava until



it reaches the great Ōsawa ravine, and, descending the mountain to the l. of the huge mass of lava which here projects over the chasm, passes through a wood of larches and rhododendrons to the S. edge of the ravine, which is now crossed. The path onward lies alternately through the wood and over the bare northern side of the cone to the prettily situated temple of *Ko-Mitake*, where a good hut affords accommodation for the night. Shortly beyond this point the path divides, the r. branch, which should be taken, leading to No. 5½ on the Yoshida ascent, whence Lake Yamanaka is well seen almost due E. Turning off l. at No. 6, the path winds over the lava dykes to No. 5 on the Subashiri ascent, and then by a gentle gradient back to our starting-point. The time required for the entire circuit is from 7 to 8 hrs.

## ROUTE 9.

1. SHŌJI AND THE RAPIDS OF THE FUJIKAWA. 2. WATERFALLS OF KAMI-IDE. 3. ASHITAKA-YAMA.

### 1.—SHŌJI.

Travellers from Yokohama can reach Shōji in one rather long day by taking the first train from Higashi Kanagawa (see p. 109); those from Tōkyō by the Shinjuku-Hachijō railway (see p. 140). Both lines meet at Hachijō Jct., whence by the Central Railway to Ōzaki (see Route 30); time about 4 hrs. in either case. A horse tramway runs via *Yamura* to *Kami-Yoshida* (Inns, Ōtogawa Hotel; Ōsakube), 4½ hrs. (A special car costs 6½ yen.) Travellers from the West or Miyanoshita take the tramway from Gotemba station to Subashiri (Inn,

Yoneyama) and the Kago-naka Pass to Kami-Yoshida, as above. (A special car costs 8½ yen.) Though very poor and slow—5½ hrs.—all but sturdy walkers should avail themselves of it. On the way from Yoshida to Shōji via the Lakes, *junrikishas* can be taken as far as *Funatsu* (Inn, Naka-ya, on the water-side) the other non-boating portions must be walked, unless previous arrangements be made to have horses waiting. If the start be made from Miyanoshita, the first night should be spent at Yoshida, whence Shōji is an easy half-day hence of alternate walking and boating. The itinerary from Gotemba is as follows:—

GOTEMBA to:—	Ri	Chō	M.
Subashiri . . . . .	Tram	3	7½
Kami-Yoshida . . . . .		5	22 13½
Funatsu . . . . .		1	1 2½
Nagahama (1½ hr. by boat across Lake Kawaguchi)			
Nishi-no-umi . . . . .		15	1
Nemba (1 hr. by boat across Lake Nishi-no-umi, two men necessary)			
Shōji Lake . . . . .		1	11 3½
SHŌJI Hotel (¼ hr. by boat) or on foot round Lake . . . . .		1	— 2½
Total . . . . .		12	13 30½

Plus 2½ hrs. boat.

From Shōji to Tambara or Yōka-ichiba, 1 day on foot, on horseback, or in *kago*. From Yōka-ichiba, ½ day in boat (price for private boat 6 yen for one or two passengers, and 50 sen extra for each additional passenger) to Iwabuchi on the Tōkaidō Railway.

[An alternative way from Yoshida to Shōji for pedestrians or horsemen avoids the Lakes, and leads via *Narusawa*, about 12 miles. Though less pretty, it is to be preferred in stormy weather.]

The special charm of this route lies in the continuous near views of Fuji. Lovely, too, are the chain of lakes that half encircle the great mountain's base, the forest covering the lava-flow on its N. W. slope, and the Fujikawa with its rapids. The *Foreign Hotel* crowning the little peninsula of Unosaki at Shōji is beautifully situated on the S. side of the lake (3,160 ft. above sea-level), opposite the village. There is no reason for visiting this latter, which, like most of the neighbouring hamlets, is squalid. A boat sent from the Hotel obviates the necessity of passing through it. Shōji affords bathing in summer, skating in winter, and a number of walks amidst unrivalled scenery. Most notable is the grand panorama from a hill, 1 hr. climb behind the hotel. An interesting half-day's expedition is to a remarkable *Ice Cave* (*Kōri-ana*), which long lay hidden in the dense forest growth on Fuji's slope at a height of 3,750 ft. The dimensions are:—length, 568 ft.; average width, 36½ ft.; height, 32 ft. The floor is solid ice of unknown thickness and there is an unexplored cavity down which the wind constantly rushes. Two smaller ice caves exist in the neighbourhood, besides another cave in which lived and died a succession of hermits in the olden time.

[Shōji may also be reached from Kōfu by *basha* for 2 *ri* over the plain to the vill of *Ubaguchi* and walking thence over the steep but picturesque *Ubaguchi-tōge* and *Unna-tōge* (5½ *ri*).]

On leaving Shōji, pedestrians go one way,—over the hill mentioned above,—riders go another, 1 *ri* longer, through the forest; both via *Lake Motosu*, the most beautiful of all Fuji's lakes. At *Furuseki* again, there is a choice of ways,—an upper road 1 *ri* shorter over a steep hill, and a lower one down the valley, passing through *Ichinose*. The two

unite further down. The total distance is thus 5, 6, or 7 *ri*, according to circumstances. The river is reached at *Tambara*, whence it is a short drop down to *Yōka-ichiba* (*Inn*, *Wakao-ya*) on the opposite bank. There is also a good *inn* (*Motsuzakaya*) at *Kiri-ishi*, a little higher up the stream.—For a description of the rapids of the *Fujikawa* and for the temples of *Minobu*, where a spare day may well be spent, see Rte. 30, Sect. 4.

## 2.—KAMI-IDE.

### Itinerary.

SHŌJI to:—	<i>Ri</i>	<i>Chō</i>	<i>M.</i>
Motosu .....	1	7	3
Nebara ... ..	1	4	2½
Hito-ana .....	2	4	5¼
KAMI-IDE.....	1	8	3
Total .....	5	23	14

This alternative way of reaching the Tōkaidō Railway from Shōji offers attractions differing from those of the previous section. It is recommended whenever heavy rains make the rapids of the *Fujikawa* dangerous. The distance from Shōji to *Kami-Ide* must be done on foot or horseback. *Kami-Ide* is connected with *Suzukawa* station for travellers bound E. and with *Fuji* station for those bound W.—2½ hrs. to either place—by horse tramway.

Emerging from the forest, and skirting *Lake Motosu*, we come to the open moor which occupies the whole western slope of *Fuji*. The cave of *Hito-ana* is hardly worth turning aside to see. A better plan for pedestrians, though somewhat longer, is to abandon the highway about 1 *ri* beyond *Nebara*, striking to the r. across the open moor to reach some remarkable springs (*Mizu-moto*) at the scattered hamlet of *I-no-keashira*. These gushing springs, which are said to derive their origin from

Lake Motosu, the fields and groves and murmuring brooks, and Fuji's perfect symmetry of shape from this point combine to form a lovely picture. Following along the l. bank of the Shibakawa, past a pretty cascade, one strikes the road leading to the beautiful waterfalls of Shiraito, which are precipitated over a wall of black lava. The two largest, some 85 ft. in height, are called respectively *O-daki* and *Me-daki*, or the Male and Female Cascades, and there are more than forty smaller falls, their children. A few yards off another stream forms a fine cascade, about 100 ft. high and 30 ft. wide, called *Oto-dome*, lit "noise-stopping."

According to legend, the Soga Brethren (p. 84), when on their way to wreak vengeance on the murderer of their father, met here, one coming to the top of the fall, the other to the bottom; and the waters ceased their roaring to enable them to hold converse.

Eight *chō* beyond the waterfalls, lies the vill. of *Kami-Ide* (poor inn). About 1 *ri* out of Kami-Ide, but off the road, stands an interesting old temple of the Nichiren sect, called *Daishakutsji*.

On the tram journey from *Ōmiya* (Inn, *Ōmiya-ter*) to Suzukawa some large paper factories are passed at *Iriyamase* and *Temma*.

**Suzukawa** (see Route 23).

### 3.—ASHITAKA-YAMA.

A pedestrian desirous of completing the circuit of Fuji literally might ascend **Ashitaka-yama** from *Hara* on the Tōkaidō Railway; but the inn there is poor. The inns at Numazu are good, and the expedition thence not much longer, namely, a short day,—the first hour up as far as *Sakashita* by jinrikisha with 2 men, whence on foot to the summit, which affords a beautiful and extensive view. The descent to Suyama for Gotemba entails too much struggling through tall bamboo-brakes to be recommended.

**Ashitaka-yama**, 3,950 ft., looks higher owing to its remarkable shape,—two peaks joined saddle-wise. Down to the 17th century wild horses herded on its grassy, partly forest-covered slope; and the peasantry still believe that bamboo grass gathered on its summit will cure all the diseases to which the horse is heir. A pilgrimage is made to the ruinous Shintō shrine at the top on the 17th January. The 8th April is a second festival day.

## ROUTE 10.

### CHICHIBU AND THE TEMPLE OF MITSUMINE.

The district of **Chichibu** lies in the W. corner of the province of Musashi, separated by its mountains from the provinces of Kōtsuke on the N.W. and Kōshū on the S. W. The principal town, *Ōmiya* (not to be confounded with the railway station of the same name nearer Tōkyō), is best reached from Tōkyō by rail to *Kumagai* (see p. 172), whence branch line in 1 hr. to *Hagure*, and 2½ hrs. by jinrikisha. On leaving the train, the lesser hills of the Chichibu range are approached, and the scenery improves. Narrow valleys leading up to various low passes are entered, where mountain, rock, forest, and river lend a charm to the scene.

**Ōmiya** (Inn, *Kado-ya*) stands close to *Bukō-zan*, 4,360 ft., the highest mountain in the district; but there is little inducement to climb it, as the forest with which it is clothed shuts out almost all view. The town is noted for its fairs, which are largely attended during the season by dealers in raw silk and cocoons.

At the hamlet of *Kagemori*, 20 *chō* S. W. of *Ōmiya*, a path turns off l., leading in ¼ hr. to a temple of Kwanon called *Hashidate-dera*.

where is a remarkable cave consisting of two chief ramifications in the limestone rock. Inspection, which will occupy about  $\frac{1}{2}$  hr., is facilitated by means of ladders and planks. The stalactites in the cave assume a variety of fantastic shapes, to which names mostly connected with Buddhism are given. A guide is obtainable at the temple.

Interesting alike for its beautiful surroundings and its antiquity is the temple on **Mitsumine-san**, a mountain 6 *ri* to the S.W. of Ōmiya. A good jinrikisha road takes one as far as the vill. of Niegawa,  $3\frac{1}{2}$  *ri*; the remainder must be walked. The cave described above may be visited on the way by making a slight detour (say  $\frac{1}{2}$  hr.), that is, by leaving the road at Kagemori, and rejoining it a few *chō* further on, close to the bridge called *Fuji-bashi* over the Arakawa, up the course of which river most of the way lies. *Niegawa* (fair accommodation) commands a fine view, with Bukō-zan standing sentinel-like at the mouth of the valley. Thence the scenery becomes grander; the path keeps along the l. bank, rising frequently to cross the spurs of the hills, and the river winds picturesquely among thickly wooded slopes that rise on either hand to a height of about 1,000 ft. A large projecting rock has been cut through at a spot called *Odahara*, shortly after which the path diverges down to a bridge spanning the river. On the opposite side stands a *torii* at the entrance to the sacred mountain. An avenue of cryptomerias marks the remainder of the way through the forest,—a steep climb of 52 *chō*., with rest-houses at intervals.

§ The temple buildings stand in a grove of lofty *chamæcyparis* trees, close by the upper *torii* at a height of 3,000 ft. above the sea.

The foundation of this temple is referred to at a very early epoch. The name of Mitsumine-no-miya is alleged to have been bestowed upon it by the legendary Emperor Keikō, from the three con-

tiguous peaks,—Kumotori, Shiroiwa, and Myōhō, on the latter of which the temple stands. In A.D. 737, the reigning Empress placed an image of the Buddhist goddess Kwannon within the grounds. In 1533 Mitsumine became the seat of the Seigo-in branch of the Tendai sect. Finally, the rehabilitation of Shintō in our own day has again brought it, after the lapse of many centuries, within the fold of the native religion. Two festivals are held annually, on the 8th April and 2nd December.

Some noble cryptomerias guard the approach to the main temple, in front of which the huge wooden lantern r. and the building over the holy-water cistern l. are a mass of carvings of Chinese figures, and birds and beasts. No less admirable, though more weather-beaten, are the carvings on the exterior of the temple itself. The interior has been emptied of its elaborate Buddhist furniture to make way for the simple requirements of Shintō—drums and mirrors. The shrine on the r. is dedicated to Yamato-take, that on the l. to Kuni-toko-tachi, while there are numerous subsidiary shrines to lesser deities. The quadrangular building further l. serves for the accommodation of pilgrims. The traveller who presents a suitable gift of money on arrival, will be made comfortable and regaled with vegetarian food. Beyond this again stand the temple-offices, the priests' dwellings, etc. One of these latter—the *Daishō-in*—deserves inspection for the sake of its brightly painted *fusuma* of Chinese scenes on a gold ground by Bokkei. The temple godown also holds many art treasures. The *Ocusha* lies 30 *chō* higher up the mountain, but affords little view.

On the return journey the visitor should take the *Ūra-michi*, or Back Way, which is less steep and more open than the front approach. It leads past the pumping station which supplies the temple with water, and rejoins the main road to Ōmiya at a point higher up the course of the Arakawa.

Enthusiastic walkers may, instead of returning the way they came, proceed over the *Karizaka-tōge* to Kōfu. The distance is estimated at 20 *ri* from Mitsumine. The first day's walk should end at *Odaki*; the next will include the portion locally known as *Hachi-ri Hatchō*, which is a distance of 8 *ri* 8 *chō* without a sign of habitation till *Kumagawa* is reached, where the second night is spent; the third day will take one easily into Kōfu. This trip is only feasible in summer. Or else *Hikawa*, situated in the valley of the Tamagawa (see Route 30), about 11 *ri* from Ōmiya, may be reached from that town by a lonely mountain path over the *Sengen-tōge* and the *Nippara-tōge*.

## ROUTE 11.

FROM TŌKYŌ TO TAKASAKI AND  
KARUIZAWA.

SHIMONITA. MAEBASHI. ISOBE.  
MYŌGI-SAN.

Distance from Tōkyō	Names of Stations	Remarks
1½ m.	TŌKYŌ (Ueno)	
2½	Nippori Jct.	
4	Tabata Jct.	
	Ōji	
6½	Akabane Jct.....	{ Up trains change for Yokohama.
7½	Kawaguchi-ma- chi	
10	Warabi	
	Urawa	
	Ōmiya Jct.	{ For Nikkō and the North.

21½	Ageo	
24	Okegawa	
29	Kōnosu .....	{ Alight for caves.
33½	Fukiage	
38	Kumagai	
45	Fukaya	
51½	Honjō	
53½	Jimbo-hara	
56½	Shimnachi	
60½	Kuragano	
63	TAKASAKI Jct..	{ Some trains change for Maebashi.
64½	Iizuka	
69½	Annaka	
74	Isobe	
77½	Matsuida.....	{ Alight for Myōgi-san
81	Yokogawa	
84	Kuma-no-taira	
88	KARUIZAWA	

This line closely follows the first stages of the old *Nakasendō* or Central Mountain Highway and is flat and uninteresting as far as Takasaki; but in clear weather distant views of mountains are obtained all along the route. Fuji is visible l. until shut out by the Chichibu range; to the near r. rises Tsukuba with its twin summits, then Nantai-zan and the other Nikkō mountains to the extreme r. behind a lower range; Akagi-san is to be distinguished by its wide grassy base, crowned by numerous peaks. On approaching Takasaki, the square mass of the Haruna group comes in sight ahead to the r., while on the l., also ahead, the cliffs of Myōgi stand out like the walls of a huge fortress. Smoking Asama is a prominent object ahead to the r. during the whole journey till the very foot of the pass at Yokogawa, which it overtops.

Urawa (*Inn*, Yamaguchi-ya) is the capital of the prefecture of Saitama, which includes the greater part of the province of Musashi.

Ōmiya (*Inn*, Bansho-rō). An avenue of 1 mile in length leads to *Hikawa Jinja*, the chief Shintō temple of Musashi, situated in grounds that have been turned into a public garden. The temple is said to have been founded in honour

of Susano-o by Yamatotake (see p. 86) on his return from subduing the barbarous tribes of Eastern Japan.

**Kōnosu.** For a description of the caves near this place, see p. 142.

**Kumagai** (*Inn*, Shimizu-ya) carries on a large trade in silk and cotton.

**Shimmachi** (*Inn*, Saitama-ya) also is a large silk-producing town.

**Takasaki** (*Inn*, Takasaki-kwan, at station) was formerly the castle-town of a Daimyō, and is still an important industrial centre. An *electric tramway* leads hence to Shibukawa for Ikao. - A miniature railway of 21 miles in length runs hence to *Tomiooka* (*Inn*, Yamato-ya), a thriving silk mart, and to *Shimonita* (*Inn*, Sugihara), a tidy little town standing among the lower spurs of the mountains amidst delightful scenery. Iron ore is worked here.

[A railway branches off here to **Maebashi**, 6 miles, where it meets the Ryōmō line from Oyama (see Route 15). **Maebashi** (*Inn*, Shirai-ya; *Europ. rest.*, Akagi-tei), is the capital of the prefecture of Gumma, and an emporium of the silk trade, one of the best qualities of raw silk being named after this town. The brick enclosure seen r. just before entering Maebashi is one of the largest *convict prisons* in Japan, whose wall 20 ft. high encloses 11 acres of land. The big river crossed is the Tonegawa.]

**Iizuka**, a station at the W. end of Takasaki, some distance from the business part of the town.

**Isobe** (*Inns*, Hōrai-kwan, and others), a watering-place with a salt spring lying in a wide valley not quite 1,000 ft. above the level of the sea.

**Matsuida** (*Inn*, Sushi-ya) is the station to alight at for a visit to the wonderful rocky peaks that crown Myōgi-san. It lies about 1 *ri* by jinrikisha from the small vill. of

**Myōgi** (*Inns*, Kambe-ya, Hishi-ya), the best place to stay at to inspect the rocks.

The shrine at Myōgi is dedicated to the memory of the 13th abbot of Enryakuji, a temple on Hiei-san near Kyōto, who, in the reign of the Emperor Daigo (A.D. 898-930), retired here to mourn over the sudden downfall and banishment of his pupil, the famous Sugawara-no-Michizane. After his death, he was deified under the title of Myōgi Dai Gongen. Over two centuries ago, a fresh access of zeal on the part of his devotees was the cause of the shrine being rebuilt in the grand style of which traces still remain. It is now in charge of Shintō priests.

The temple stands a short distance above the village, in the midst of a grove of magnificent cryptomerias. The *Oku-no-in* lies 25 *chō* further up the mountain, and above this point the cliffs are nearly perpendicular. A rocky cave, formed by a huge block resting in a fissure, contains an image of the god. On the summit of one of the jutting peaks near the Oku-no-in, is the enormous Chinese character 大 (*dai*), "great," whose dimensions are stated at 30 ft. by 20 ft. It is constructed of thin bamboos, tied together and covered with strips of paper, the votive offerings of pilgrims, which give it the appearance from below of being painted white. The surrounding scenery is weird and romantic. From the bosom of a gloomy grove rise innumerable rocky pinnacles, which gradually increase in height around a lofty central peak.

Dr. Naumann describes Myōgi-san as a system of grand, acute-edged, deeply serrated dykes, apparently radiating from a common centre, whose highest summit is about 3,880 ft. in height. Probably it is the skeleton of a very old volcano.

The highest peak of the jagged ridge (*Haku-un-zan*) rising directly above the vill. is called *Myōgi Jinja Chōjō*; the S. wing is *Kinkei-san*, with *Kinto-san* lying between the two. The *Fude-awa*, or "Pen Rock,"

is a conspicuous point belonging to Kinkei-san and forming the N.W. termination of this dyke.

The precipitous sides of Myōgi are clothed in parts with rich vegetation, and towards the end of October glow with the crimson tints of the maple and other trees.

Three days may profitably be devoted to the various expeditions around Myōgi-san. First day:—to *Dailokoku-san*, the way there leading over the pass (*Ippon-sugi-tōge*) between Kinkei-san and Kinto-san, and taking  $1\frac{1}{2}$  hr. from the village. A natural curiosity passed on the way is *Ichī no Sekimon*, lit., the First Stone Gate, which consists of a vertical slab of rock some 180 ft. high, 240 ft. wide at the base, and 18 ft. thick, with an arched opening 90 ft. high and 80 ft. wide. *Ni no Sekimon*, and so on down to *Roku no Sekimon*, making six altogether, are similar curiosities. Through the last named one must crawl on hands and knees. The *Hige-suri-iwa*, or "Beard-shaving Rock," is a slender column of volcanic breccia, the last 10 ft. of the climb up which is achieved with the assistance of a chain and ladder. From this coign of vantage, the lofty peak of *Naka no take* and many other remarkable rocks are seen. The ascent of *Naka-no-take*, which, though a rough scramble, is well worth making, takes about 1 hr. from the *Hige-suri-iwa*. The modern-looking edifice near the latter was built for the priests, after the burning of the two temples in 1872.

Second day:—to *Kinkei-san*. The way lies along the plain for 1 hr. to the vill. of *Sugawara*, whence the climb to the top—steep but not dangerous—will take  $1\frac{1}{2}$  hr. more.—The *Fude-iwa* can be climbed in about  $\frac{1}{2}$  hr. from the tea-house at the base.

Third day:—to *Myōgi Jinja Chōjō*, the most difficult of the three expeditions. The only practicable way is to lead up to the Dai

and behind the *Takezuru Chōjō*, 7 chō below the *Oku-no-in* (the route up the steep and dangerous rock from the *Oku-no-in* should be avoided), thence up over the *Hato-mune*, or "Pigeon's Breast," a rock some 20 ft. in height, to scale which it is best to take a rope. To this succeeds an arduous climb, which must be achieved mainly by hauling oneself up from tree to tree, —  $2\frac{1}{2}$  hrs. to the summit. Steep and narrow cols and ridges connect the various peaks.

(The loftiest point of the Myōgi group is called *Sōma-dake* and lies midway between *Naka-no-take* and *Myōgi Jinja Chōjō*. It is reached in about  $1\frac{1}{2}$  hr. from the latter peak along the ridge, passing, en route, the summit of *Tengu-yama*, from which it is separated by a deep gap. The vill. of Myōgi can be regained by way of the above gap, and some steep rocks leading to the path between the vill. and the *Ippon-sugi-tōge*.)

On leaving Myōgi, the railway may be rejoined at *Matsuyama*; or else one may walk on for  $\frac{1}{2}$  mi. to a point a little further along the *Nakasendō* highway, near

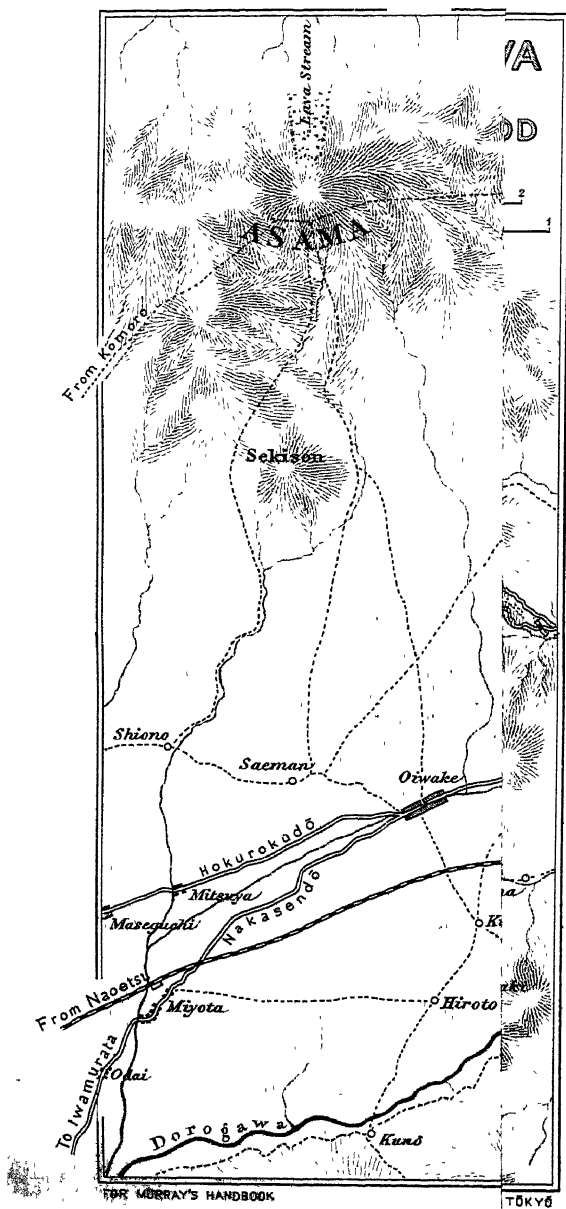
*Yokogawa* (*Inn*, *Ogino-ya*, at station). After this, the line begins to climb the *Usui Pass*.

The construction of the 7 miles of railway leading to Karuizawa over the *Usui Pass* presented great difficulties, which, however, were overcome in 1893 by the introduction of the *Alt* system,—cog-wheels working on rack-rails. The gradient is 1 in 15, and almost the whole way a succession of bridges and tunnels, the total tunnelling aggregating  $2\frac{1}{2}$  miles. There are 26 tunnels altogether, No 6 being the longest. The viaduct over the *Usui-gawa* has four arches, each of 60 ft opening; and the height of the rails from the valley is 110 ft. The inconvenience from heat and smoke in the tunnels was obviated by the electrification of the line in 1912.

The tiresomeness of the tunnels is relieved by momentary glimpses of grandly wooded ravines and of the rugged peaks of Myōgi-san.







**Shin-Karuizawa**, the station, lies  $\frac{1}{4}$  hr. by jinrikisha from the summer resort called

**Kyū-Karuizawa** (see next Route).

## ROUTE 12.

### KARUIZAWA, ASAMA-YAMA, AND NEIGHBOURHOOD.

1. KARUIZAWA AND NEIGHBOURHOOD.
2. ASCENT OF ASAMA-YAMA.
3. TEMPLE OF SHAKUSONJI.
4. MYŌSENJI.
5. HOT SPRINGS OF BESSHO.
6. TO SHIMONITA BY THE WAMITŌGE.
7. FROM KARUIZAWA TO KUSATSU.

#### 1.—KARUIZAWA AND NEIGHBOURHOOD.

**Karuizawa** (Mampeï Hotel, Karuizawa Hotel, in vill.—15 min. by jinrikisha from the station; Mikasa Hotel, 10 min. further. Travellers should notify their arrival beforehand.),  $5\frac{1}{2}$  hrs. from Tōkyō by the railway described in the previous route, lies in the corner of a grassy moor on the W. side of the Usui-tōge, 780 ft. below the summit.

The village was in former times principally dependent upon travellers over the Nakasendō highway and appears to have just escaped ruin, after the construction of the railway, by a number of the foreign residents of Tōkyō making it a retreat from the heat of the city during July and August. Karuizawa's lofty situation (3,270 ft.) gives it a temperature seldom excessive during the daytime, and invariably cool at night. The rainfall bears favourable comparison with Nikkō and other mountain resorts, and owing to the porous nature of the soil in the vicinity, leaves fewer traces behind. The place is nevertheless not free from mosquitoes, and the small sand-fly called *buyu*,—an insect which inflicts a bite, painless at first, but afterwards extremely irritating. Karuizawa is specially patronised by missionary

visitors from all parts of Japan and even China. The country round about affords good rides and walks both on the grassy moor, which abounds with wild flowers, and among the hills. Trout are caught about Kama-no-hashī, and in the Chikuma-gawa near Komoro station.—Marked changes in the aspect of the hills and streams around Karuizawa followed the great floods of 1910. The heaviest fall on this occasion was 20 inches in fifteen consecutive hours.

The chief excursion from Karuizawa is the ascent of the volcano of Asama-yama (see page 177). Others are described below. The rocks of Myōgi-san (p. 173), and the great Buddhist temple of Zenkōji at Nagano (Rte. 25) are near at hand. Karuizawa also forms a convenient starting-point for more arduous trips among the mountains described in Routes 26 and 29.

The walks include

1. The **Usui-tōge**,  $1\frac{1}{2}$  mi., on the top of which stand a few houses and a small temple. There is a fine spring—the source of the Usui-gawa—a few yards below the houses on the far side. An extensive view is obtained from a slightly higher point, called *Miharashi*, accessible by a path to the r. at the entrance to the hamlet. It embraces Asama, Haruna, Akagi, the Shirane-san and Koma-ga-take of Kōshū, Yatsu-ga-take, and Tateshina-yama. The return can be varied by continuing along the ridge and descending by the side of the Mampei Hotel. Time,  $1\frac{1}{2}$  hrs.

On the Usui-tōge is localised the following legend, preserved in the *Kojiki*:—

When Yamato-take (see p. 86) was crossing from Sagami to Kazusa, while on his expedition against the barbarous tribes who then inhabited that region, he ridiculed the name of *Hashiri-mizu* ("Running Water") given to the strait, and exclaimed that it was no more than an easy jump across. The Sea-God, offended at this insult, so disturbed the waters that Yamato-take's ship was unable to advance. Upon this, his consort Oto-Tachibana-Hime said to him, "I will drown myself in thy stead."—and as she plunged into the sea, the waves became still. Seven days afterwards her comb floated ashore. The prince erected a tomb, and placed the comb therein. On returning to the capi-

tal after subduing the tribes, he stopped to rest at the top of the Usui Pass, and gazing over the plain, said thrice in a melancholy voice: "*Asuma wa ya!*" ("Alas! my wife!"), whence the name of Asuma by which Eastern Japan is still known.

A very pretty walk of 1 *ri* 2 *chō*, (about 1 hr.) from the Usui-tōge leads down r. to Kuma-no-taira station. Return by rail in 20 min.

2. A view more comprehensive still than the preceding is obtained from Fujimi-zaka, the E. end of the rounded hill to the N. of the Usui-tōge, commonly known as the "Hog's Back." The way leads just below the Usui-tōge hamlet l. upwards and wends along the hillside for about 1 hr., whence after a short dip and rise again we come to a spot from which Fuji is visible.—*Amihari*, the peak opposite (5,400 ft.), takes another  $\frac{1}{2}$  hr. to climb, and offers a remarkably extensive panorama.—An alternative return can be made by keeping along the ridge and descending into the Kusatsu road,  $\frac{1}{2}$  m. beyond Kose.

3. *Ōdaki*. This cascade lies in a fold of the hills to the N.E. of the Usui-tōge. Follow the Yokogawa road from the Usui-tōge, whence sign-posts mark the way both to Ōdaki and to *Medaki*, another waterfall lower down the stream. Time, 1 hr. from the Usui-tōge,—an easy walk except for the final 10 min. up the bed of the stream.

4. *Atago-yama*, a conical hill behind the vill. is ascended in  $\frac{1}{2}$  hr. by two flights of stone steps. Near the top is a tiny shrine below some curious perpendicular rocks.

5. *Hanare-yama*. This isolated hill may be climbed in  $1\frac{1}{2}$  hr. The way lies just behind the Nagao farm-house, at first through a wood and then by zigzags l. to the top. Paths lead down to the hamlet of Hanareyama and to Kutsukake.

6. *Yagasaki-yama* ("Prospect Point"), the sharp peak on the E. of the railway, and affording a fine view of the Myōgi

and more distant ranges. It is a climb of less than 1 hr. from the hamlet of Yagasaki, near the top tunnel. The descent may be made by a path along the ridge leading to the *Kamido-iwa* a remarkable rock re-named "Pulpit Rock" by the foreign visitors.

7. *Iriyama-tōge*, 1 hr. The path skirts the moor at the base of Yagasaki-yama, and below the "Pulpit Rock." At the foot of the pass stand two houses known as *Salvi*. The top affords the finest view obtainable of the valley leading towards Myōgi-san, and, looking backwards, of the wide stretch of moorland at the base of Asama-yama.

8. *Wami-tōge and Rōsoku-iwa*. From *Salvi*, just mentioned (1 hr.), the path keeps to the r., and in  $\frac{3}{4}$  hr. more, reaches the highway over the Wami-tōge. The ascent is easy, and the eye is delighted by a splendid amphitheatre of mountains. Descending a short distance on the opposite side, a path l. leads in 30 min. to the hamlet of *Ongawa*, situated at the base of the *Rōsoku-iwa*, aptly re-named by foreigners the Cathedral Rocks, and remarkable for the petrified wood found in the neighbourhood. The climb—not easy for ladies—to the top of the S.E. or higher of the two rocky masses is made from *Shimo-Ongawa*, and is a stiff pull of 1 hr. At two points in the upper part, chains help the climber to surmount the clefts and buttresses. The rocky wall on the Ongawa side forms a sheer precipice of about 650 ft., recalling those of adjacent Myōgi-san. Instead of returning the way one came, a pleasant round may be made by taking a tortuous hill path leading down deep into the Iriyama valley, from which Karuizawa may be regained by the Iriyama-tōge. Or else, by pursuing a downward course from Ongawa, one may reach the hamlet of *Iriyama*, at the lower end of the valley. From this point it is a

little over 1 ri to Yokogawa, whence train. In any case, the excursion will occupy a day.

9. **Kose**, 1 hr. The way leads by the Mikasa Hotel, soon passing over more elevated ground and through stretches of forest. Kose is a tiny hamlet in a fold of the hills, but possesses a commodious inn with natural lukewarm baths.—An alternative way back may be taken by following the path to the r. soon after ascending the hill from Kose. From the ridge there is a fine panorama of mountains; thence down to the dip by Hanare-yama, and past the Nagao farm-house to Karuizawa. Time from Kose, 1½ hr.

10. **Kama-no-hashī**, 1 hr. walk on the flat to a pretty spot, where the stream rushes in a series of rapids under a suspension bridge. The way leads along the Nakasendō, to the railway, which it crosses, and passing through the hamlet of Torihara, turns at once to the l., and soon reaches the river. A pleasant way back via the hamlet of Shiozawa takes ¾ hr. longer. Cross the bridge and follow the path by the side of Kazakoshi-yama marked by small images of Jizō. Turn to the l. at a point just below some high crags; the plain of Karuizawa soon comes in sight, and, following the telegraph poles, in 10 min. (near a *torii*) the path strikes straight l. across the flower-strewn plain and through the hamlet mentioned above.

## 2.—ASAMA-YAMA.

**Asama-yama** (8,130 ft.) is not only (with the possible exception of Aso-san) the largest active volcano in Japan, but the most accessible. The excursion to the summit and back may be made from Karuizawa in one day; or else, by starting at 10 P.M., one may be at the top for sunrise.

The last great eruption occurred in 1783, when a stream of lava destroyed a primeval forest of considerable extent,

together with several villages on the N. side. Most eruptions have produced mere showers of ashes; but stones have also been ejected during the last eighteen years. Eruptions occurred in 1909-11. In fact, the crater is always more or less active. At the foot of the steep cone the subterranean disturbance can be distinctly heard, and the sulphurous exhalations near the summit often make this part of the ascent oppressive. Snow may be found about here under a thin layer of ash even in August.

The ascent by the *Wakasare no Chaya*—a rest-house on the old road to Kusatsu—is the one usually preferred, and is the least fatiguing. There is another rest-house about 1 mile on this side of the Wakasare. The best plan is to take horses at Karuizawa, where foreign saddles may be procured, ride via the vill. of *Kutsukake* to *Ko-Asama*,—the parasitic cone at the base of the mountain,—2½ hrs., and walk up by the path which diverges l. some 20 *chō* before reaching *Wakasare-no-Chaya*. The path thither via Kose (see above) is 2 m. longer. The climb up from Wakasare is steep, but the path a fairly solid one of cinders. The time taken to the lip of the crater is about 2½ hrs. from the place where riders dismount.

The crater is circular, some ¾ m. in circumference, with sides perpendicular, honeycombed, and burnt to a red hue, while sulphurous steam wells up from several large vents in the broken floor, 600 to 700 ft. below, and from numerous crevices in the walls. On the S. side of the mountain rise two precipitous rocky ramparts, separated by a considerable interval, the outer one being lower and mostly covered with vegetation. They are the remains of two successive concentric craters, the existing cone being the third and most recent. The nearer one is quite bare, and columnar in structure at the centre. The side of the cone is strewn with large rough fragments of loose lava, and unfathomable rifts extend for the greater part of the way down to

its base. Persons with weak heads should beware of the path across the stony and almost precipitous slope on the E. side between the two craters. The view from the summit embraces a large tract of country:—to the N., the whole of the Kōtsuke mountains, with the Haruna group and Akagi-san; the Nikkō range and the E. range dividing Shinshū from Kōtsuke; the sea far away in the distance; next the Kōshū mountains on the S., with Fuji peering over them; conical Yatsu-ga-take and the adjacent summits of Kōshū; and then on the W., the huge range that forms the boundary between Shinshū and Hida. The descent to the Wakasare-no-Chaya takes  $1\frac{1}{4}$  hr.

Another way up, also occupying about  $5\frac{1}{2}$  hrs., is from *Oiwake* (Inn, Nakamura-ya), a vill., 2 ri 14 chō from Karuizawa. On leaving Oiwake the path ascends gently through sloping moorland; then the acclivity becomes greater, and gritty ash is reached. At an elevation of 1,145 ft. above Oiwake is a cascade hidden among the trees that border a deep gorge. Its height is about 18 ft.; the red colour of the water and of the underlying rock—volcanic breccia covered with a red crust—gives it a strange appearance. At a height of 3,225 ft. above Oiwake, all vegetation ceases. For 1,600 ft. more, the path proceeds up a steep ascent of loose ash to the edge of the outer ridge, which from the vill. below appears to be the summit, though not really so. The path then descends, and crosses over to the base of the present cone, which is more easily climbed.

The ascent can be even more easily made from *Komoro*, on the Karuizawa—Nacetsu railway, whence a good path leads up to within 1 hr. of the crater. There are two rest-houses on the way, one of which is practicable for horses, and leads under shade. Only the last  $\frac{1}{2}$  hr. of the ascent is

arduous and over barren ground. The distances are: from Komoro to the first rest-house, 2 ri 30 chō; thence to the second rest-house, 31 chō; and to the top 18 chō.

One of the most interesting excursions from Karuizawa is to the **Lava Stream** of 1783 (*Oshi-dashi-gawara*) referred to in the small type on p. 177. Some travellers pressed for time combine this with the ascent of the mountain, doing both in one day; but this is too fatiguing. The best way from Karuizawa is via Kose, from which hamlet the path leads first through a lovely stretch of forest to a stream, crossed by a log bridge, and then over a high grassy upland direct to the Wakasare-no-chaya; time 3 hrs. It is a further walk of 1 hr. by the dusty, lava-strewn path which branches off immediately behind the rest-house to the lava stream. The whole distance is estimated at 11 miles. The huge blackish grey blocks lie piled up in extraordinary confusion to a height of from 20 to 25 ft. Time has covered them with a coating of lichen, and owing to surface disintegration they break away easily in parts, so as to make scrambling over them difficult. The guide or coolies will obtain ice and water from beneath the blocks of lava near the halting place.

### 3.—SHAKUSONJI.

The train takes  $\frac{3}{4}$  hr. from Karuizawa to *Komoro*, whence 1 hr. walk or jinrikisha most of the way, to the temple of **Shakusonji**, commonly known as *Nunobiki no Kwannon*, which lies perched on the side of one of the high bluffs that overlook the River Chikuma. It is a romantic spot, approached by a narrow gorge leading from the river bank. The priests have tunnelled through the rocks in several places, making passages which lead to the various shrines and form a continuous corkscrew path round the perpen-

dicular cliff. The white-painted hut close by the bell-tower on the summit commands superb views of the Asama range and the valley of the Ohikuma-gawa. The monastery belongs to the Tendai sect of Buddhists.

#### 4.—NISHI-MAKI MURATA. [MYŌSENJI].

This is a 2 days' excursion to the dairy farm belonging to Kunitarō Kōzu, about 5 *ri* to the S. of Karuizawa and just across the border of Kōtsuke. Horses and a guide advisable, the way leading first across the moor by *Narusawa* and *Matori-gaya*, and crossing two minor passes, down to *Takadate*. Soon after leaving the latter hamlet, a striking columnar rock called *Ippon-iwa*, comes in sight whose base the path skirts l. and gently ascends to *Nishi-maki Murata*, where the farm lies among grassy hills. It may also be reached by turning W. at *Matori-gaya* and touching *Kami-Hōchi*. Good accommodation is provided by the manager, who should be remunerated, as no charge is made. Fine Jersey cattle are kept for the making of butter.

The return may be varied by taking a path across the pasture land to *Mitsui-mura* and down the valley in 2½ hrs. to the village of *Kōsaka*. Near here stands *Myōsenji*, a temple of the Tendai sect, commonly known as *Akaru-san-no-Kwannon*, at the foot of splendid cliffs. A road winds up for 8 *chō* through fine cryptomerias and other trees to the *Oku-no-in*; but the best view of the valley and its castellated cliffs is obtained from a rocky promontory to be reached by a further short climb up a narrow defile. From *Kōsaka* it is another 2½ hrs. via *Iwamurata* on the *Naka-sendō*, where *basha* and *jinrikisha* are available, to *Miyoda* station, whence rail (½ hr.) to *Karuizawa*.

#### 5.—BESSHO.

Summer residents at *Karuizawa*, desirous of getting a peep of life at a typical old-fashioned bathing resort, might visit *Bessho*, a vill. lying among pine-clad hills, at the foot of *Ogami-dake*, 3 *ri* by *basha* to the W. of *Ueda* station (1½ hr. by train). The best inn, *Kashiwa-ya*, a three-storied building which adjoins a small but pretty temple sacred to *Kwannon*, sprawls up and down the hillside, commanding a lovely view. Another temple, with a massive thatched roof, called *Anrakuji*, boasts a pagoda of the unusual number of four storeys, which is 700 years old. A festival takes place at the summit of *Ogami-dake* every 15th July, when each house in the vill. has to send a representative, bearing some garment as an offering to the god. The neighbourhood of *Bessho* affords many pretty walks, among others, one to the *Hōfukuji-tōge*, (4,400 ft. high), 2½ hrs., on the old highway between *Ueda* and *Matsumoto*. There is little view from the summit in the direction of *Matsumoto*, but on looking backwards, a fine panorama of mountains.

#### 6.—OVER THE WAMI-TÔGE TO SHIMONITA.

This expedition is done either on horseback or on foot as far as *Shimonita*, and the return by train via *Takasaki*; 7½ hours will be a good allowance for catching the last train. The way leads over the *Wami-tōge* (p. 176), and down a narrow, picturesque valley to *Hatsudoya* and *Motojuku*, after which *jinrikishas* may be availed of. The whole walk is lovely, the valley only beginning to open out a little about *Motojuku*, while *Shimonita* stands, so to say, at its mouth. For further notice of *Shimonita*, see p. 173.

The distances are approximately as follows:—

KAUIZAWA to	Ri	Chō	M.
Top of Wami-tōge..	2	18	6
Hatsudoya.....		28	2
Motojuku .....	1	26	4½
SEIMONITA .....	2	27	6½
Total.....	7	27	19

7.—FROM KARUIZAWA TO KUSATSU.

This is a day's journey of 12 *ri* approximately, just practicable for jinrikishas; three men may be necessary. Horses with foreign saddles are also obtainable at Karuizawa. The path to Kusatsu coincides with that given for Asama (p. 177 as far as Wakasare, whence on to the poor vill. of *Okurca*, 1½ *ri*; the way lies through park-like country, part of which is utilised for a horse-breeding farm owned by the Imperial Household. The next stage takes one in about 1 hr. down to the bed of the Agatsuma-gawa, which is crossed on a suspension bridge of about 180 ft. span, made of telegraph wire. From the bridge a fine waterfall is seen 1. up the stream. On the far side stands the vill. of *Haneo*. The remainder of the way is mostly a gradual ascent through woods and fields, commanding at intervals splendid views of the surrounding mountains. For Kusatsu, see p. 184.

ROUTE 13.

IKAO, KUSATSU, AND NEIGHBOURHOOD.

1. IKAO. 2. WALKS AND EXCURSIONS FROM IKAO: HARUNA, ETC. 3. KUSATSU. 4. WALKS IN THE NEIGHBOURHOOD OF KUSATSU: ASCENT OF SHIRANE-SAN. 5. FROM KUSATSU TO NAGANO OVER THE SHIBU-TŌGE OR TORII-TŌGE. 6. FROM KUSATSU TO NUMATA.

1.—IKAO.

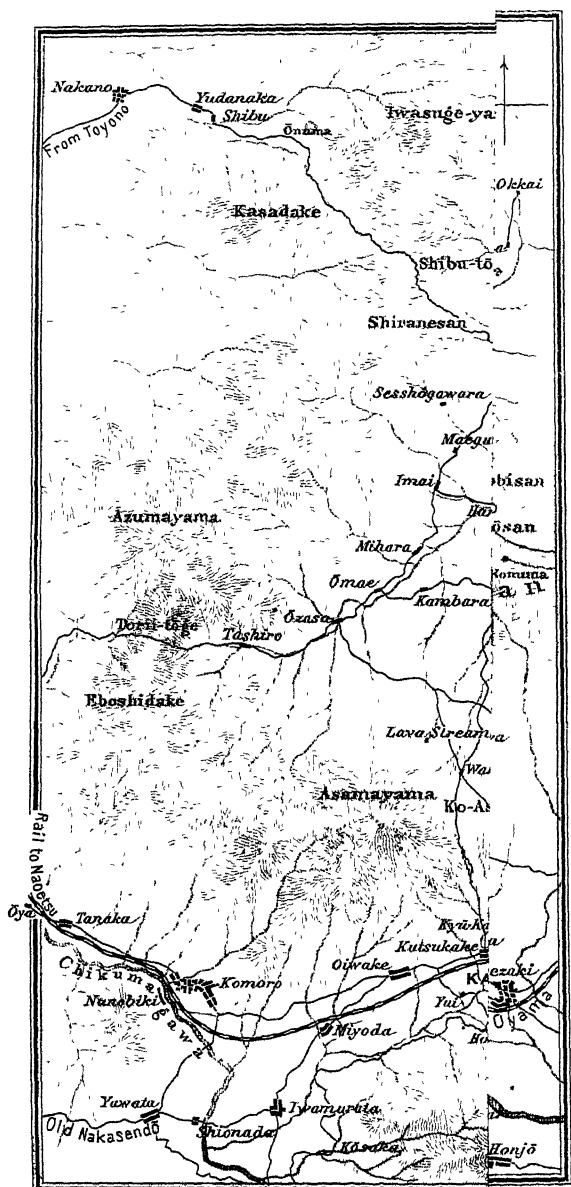
Ikao is a short day's journey from Tōkyō (Ueno station). The first stage is by rail to Takasaki in 3¼ hrs., whence electric tram via Shibukawa in 2¼ hrs. Electric tram from Maebashi also via Shibukawa in about the same time. In summer time a private car is almost a necessity.

*Hotel*.—Ikao Hotel, Europ. style. There are also the Budayū, Chigira, and other good inns in Japanese style.

Ikao, one of the best summer resorts in Japan, is built on terraces along the N. E. slope of Haruna-san, at an elevation varying from 2,500 to 2,700 ft. The picturesque main street, which divides the vill. into an eastern and a western part, consists of one nearly continuous steep flight of steps. The houses W. of the steps border on a deep ravine called *Yusawa*, through which a road has been made for the benefit of summer visitors. Ikao enjoys the advantage of cool nights, few mosquitoes, and an unusually beautiful situation, which offers from nearly every house a grand view of the valleys of the Agatsuma-gawa and Tonegawa, and of the high mountain-ranges on the border of the great plain in which Tōkyō is situated. From few places can the Nikkō mountains be seen to such advantage, while conspicuous







in the foreground rise the three peaks of Onoko-yama.

No summer resort in Japan can show such a wealth of wild-flowers. During July and August, the liliun auratum, the tiger-lily and several other lilies, the iris in many colours, three species of clematis, three species of spirea, the hydrangea, the funkia, asters, campanulas, and numerous others carpet the ground. The rare fern *Aspidium tripteris*, too, grows abundantly close to the stream below Benten-daki. Earlier, especially in May, this whole country-side resounds with the song of birds,—nightingales and cuckoos in the woods, larks on the open moorland. Ikao is famous for its mineral springs, which have a temperature of 113° F., and which contain a small amount of iron and sulphate of soda. They have been known since prehistoric times, and the bath-houses, pouring out clouds of steam form a striking feature of the precipitous village street. The Japanese use the hot baths several times daily.

## 2.—WALKS AND EXCURSIONS FROM IKAO.

1. Along the Yusawa ravine to Yumoto, about  $\frac{1}{2}$  m., nearly level (*yu-moto* means lit., "the Source of the Hot Water"); return by the Yusawa ravine road, which lengthens the walk a little. Seats are erected for the accommodation of visitors, who resort there to drink of the mineral spring (*nomi-yu*). The water, which at its source is quite clear, has a slightly inky taste, but it has little more effect than pure hot water. On being exposed to the air the carbonic acid evaporates, and part of the iron which the water contains is precipitated as a yellowish mass. This covers the bed of the river and the bottom of the aqueduct, and gives to the water in the baths a thick, dis-

coloured appearance. The people, who have great faith in the strengthening effects of this precipitated iron salt, place large strips of cotton cloth in the stream. When the cloth has assumed a deep yellow colour, it is taken out, dried, and used as a belt. Gowns thus dyed (*yu-aka-zome*) are offered for sale, and to wear one of these for twelve hours is declared to be equal to a whole course of baths. The mineral water is led down to the inns in bamboo pipes.

2. Up Kompira-san,  $\frac{1}{2}$  hr. climb under shade. Though of no great height, the top commands an extensive view, stretching from Shirane-san near Kusatsu to Tsukubasan in Hitachi, and including the Mikuni and Nikkō ran, *Yamanashi* to *Yamanashi* san, and the valley of *Yamanashi* gawa.

3. Up to Musiri-san, "Vapour Bath", so called, the sulphurous gases which emanate from the ground here huts have been erected for treatment of rheumatic patients. time, by the Haruna road,  $\frac{3}{4}$  hr.—A longer way,—somewhat over 1 hr.,—but offering more extensive views, is up the hill by a zigzag path behind the village temple (*Ikao Jinja*). After  $\frac{1}{2}$  hr. it joins the path from Kompira-san, whence the rest of the way leads by the cliffs overlooking the valleys already mentioned, and across the open moorland.—The naked people sometimes standing about at Mushiyu make this place unsightly. Among the rocks by the side of the path just below Mushiyu are a number of holes from which cold air issues, seeming to testify to the presence of ice within. A notice board marks the largest of these holes.

4. To Nanae-no-taki ("the Seven-fold Cascade"),  $\frac{1}{2}$  hr. down through a wood; thence for  $\frac{3}{4}$  hr., also mostly up and down through the wood, to Benten-daki, a pretty fall of the stream that flows from

Lake Haruna. The return may be varied by taking either of the walks described under No. 5.

5. To **Ōdaki**, a cascade below **Benten-daki**, 40 min. The path diverges at **Nanae-no-taki** down the valley r. to the vill. of **Yunakago**, where there is a fine avenue of ancient cryptomerias leading to a deserted shrine; thence l. through the wood. The walk may be lengthened by following the path along the r. bank of the stream, which ultimately joins the main **Benten-daki** path, 15 min. distant from that fall.—The above walk being mostly under trees, another may be taken from **Yunakago** to **Benten-daki**, which discloses charming views in every direction. The road leads ~~to~~ **Ikao** over the deep ~~to~~ the l. up to the hamlet *Ninja*, whence a good ~~to~~ takes one round to **Benten-daki**, 1½ hr. from **Ikao**. About half-way forks; keep to the l. branch crossing the stream, which is crossed just above the fall.

6. A long but delightful walk may be taken via the N. end of **Lake Haruna** to **Benten-daki**, by following the stream which forms the falls (about 1½ hr. from the lake to the fall). In spring there is a wealth of flowering trees, ground orchids, and wild wistarias.

7. **Mizusawa no Kwannon**, a Buddhist temple in which, though dedicated to **Kwannon**, the chief interest is afforded by six bronze images of **Jizō**, life-size, on a revolving case. The way there leads for a few *chō* down the **Shibukawa** road, then diverging r. through the wood at the foot of **Sengen-yama**; time to the temple, 50 min. One can proceed on from **Mizusawa**, a further distance of 1 hr. to the lofty *Waterfall of Funao*, in a rocky fold of a mountain of the same name. Take the path r. at the bottom of the vill. until it comes to the river bed, where a track diverges abruptly over the hillside to the r. This leads in 20 min. to the side of a

ravine. To the l. a fine vista of the **Tonegawa** valley opens out; to the r., the ravine runs down to an angle in the hills where a good, though somewhat distant, view of the waterfall appears. The final rough scramble up the river-bed to the foot of the fall is hardly worth doing. The return may be made by a path over the hills, that leads between **Sengen-yama** r. and **Futatsu-dake** l., — ½ hr. This would be a good occasion for ascending *Sengen-yama*, the steep path up which is well-defined.

8. **Garameki** boasts a tepid mineral spring and two tea-houses. At the top of the zigzag immediately behind **Mushi-yu** the path divides:—r. to **Sōma**, l. to **Garameki** lying in a deep gorge, 1½ hr. from **Mushi-yu**. Allow 3 hrs. for return by the horse-track, which passes by the *Tsurushima-iwa* into the **Haruna** plain.

9. **Haruna**,—6½ m., of which 4½ m. to the lake. Though the first part of it is rough, this is by far the prettiest walking expedition at **Ikao**. "Chairs" may, however, be taken.

*Lake Haruna*, which apparently occupies one corner of an extinct crater, has been stocked with salmon-trout and carp. On its border are several *tea-houses* (**Haruna Lake Hotel**, **Europ. style**), where one may lunch or spend the night. The mass of rocks resembling a tower at the N. W. end is called *Suzuri-iwa*, and can be easily climbed from the back. From the lake it is a short and easy ascent to the top of a pass called *Tenjin-tōge*, 1,000 ft. above **Ikao**, commanding a fine view. From the *Tenjin-tōge* the path descends a luxuriantly wooded glen to the ancient *Temple of Haruna*, situated amongst precipitous and overhanging volcanic rocks, in a grove of lofty cryptomerias. Over the principal building, which is decorated with excellent wood-carvings (especially two dragons twined round the side beams

of the porch), hangs a huge rock supported on a slender base, which seems every moment to threaten the temple with destruction. The whole site is fantastically beautiful.

The date of the original foundation of the temple of Haruna is unknown. The earliest records date back only five centuries, when the Yamabushi (a sect of Buddhist exorcisers and fortune-tellers), who then had possession of the place, were involved in the ruin of Nitta Yoshisada (see p. 81), with whom they had sided in the civil wars of the time. More lately it came under the jurisdiction of the Imperial Prince-abbot of Ueno. The present main shrine was erected about A.D. 1725, and since the revolution of 1868 it has been re-dedicated to the Shintō deities Ho-musubi the God of Fire, and Haniyasu-Hime the Goddess of Earth.

A short way below the temple is a remarkable formation of rock like a flying buttress, called *Kura-kake-iwa*. A few minutes further on stands the village, where reside the families of the priests; for even in old times, a local exception existed from the Buddhist rule of celibacy. Haruna-machi, as the vill. is called, possesses good country inns.

10. **Futatsu-dake, Sōma-yama, and Haruna Fuji.** These three hills all lie on the way to Lake Haruna. The way up *Futatsu-dake* diverges 1.  $\frac{1}{2}$  hr. out of Ikao, where a post marks  $5\frac{1}{2}$  *chō* to the summit. From this post, 25 min. more take one to the spot where the way to *Sōma-yama* branches off 1. from the Haruna road, close to the second tea-house. From here it is 20 min. along the base, and 25 min. more up an arête to the top, chains being fixed in the rock at the two steepest places to assist climbers, though there is no danger.

The *Haruna Fuji* lies to the r. of the road, close to the lake, its steep ascent through grass and shrubs occupying  $\frac{3}{4}$  hr. from the place where the path diverges. The view from these various heights is very extensive, particularly that from the shrine on the summit of

Sōma, 4,850 ft. above sea-level, and 2,150 ft. above Ikao. The summit of Fuji appears over the Chichibu mountains nearly due S. To the W. of it are seen the Kōshū Shirane, the Koma-ga-take of Kōshū and Shinshū seemingly in close proximity, then Yatsu-ga-take, Ontake about W. S. W., Asama-yama a little to the S. of W., Yahazu-yama W. N. W., then the Shirane of Kusatsu, and a part of the Hida-Shinshū range. Eastwards rise Tsukuba-san and the Shirane of Nikkō, with Kurobi-yama—the highest peak of Akagi-san—half-way between them. The town of Maebashi is visible to the E. S. E., with the Tonegawa half encircling it before pursuing its course through the plain.

*Sōma* may also be ascended from Mushi-yu; but on that side the climb is more precipitous, eleven chains in rapid succession and one iron ladder helping the climber on the steep portion just below the summit. Pilgrims sometimes prefer it for that very reason, as gaining for them greater religious merit.—Another way up, from the direction of Takasaki, joins the Mushi-yu ascent shortly before the final climb. It has seven chains and an iron ladder about 30 ft. long. The ascent of *Sōma* from the Haruna side, with descent on the Mushi-yu side, occupies altogether 4 hrs. from Ikao.

As a variety in the day's work, good walkers might combine one of these hills with Excursion No. 9 (Haruna), or with No. 6 (Benten-daki).

11. **Sengen-yama.** This mountain, which assumes so many forms as seen from different parts of the plain, can be ascended from Ikao via Mushi-yu in  $1\frac{1}{2}$  hr. The path is steep, and the sides slope away precipitously from the top, which is a long knife-like ridge. See also end of No. 7.

12. **Akagi-san** is the collective name of a circular range of peaks,

surrounding the basin of an old crater, now a lake, about  $2\frac{3}{4}$  m. in circumference. The mountain may be ascended from various points, but is recommended as a 2 days' expedition from Ikao. The first stage takes one by jinrikisha to Shibukawa, where the Tonegawa is crossed by ferry to *Hassaki*. Horses, ordered beforehand, should here be in waiting for the next stage of 3 hrs., chiefly over shadeless moorland which leads to a ridge surrounded by pretty peaks. A short distance further, at a cairn marking the junction of several paths, begins the only stiff portion of the ascent, the *Ubagō-tōge*, from the top of which, in about 1 hr., the path descends into the park-like country on the S. side of the lake (*Onuma*),  $\frac{1}{2}$  hr. more. The lake is enclosed by small hills, whose lower slopes are covered with woods consisting principally of birch, oak, and alder. From its E. end rise the highest of the peaks,—*Kurobi-san* 6,300 ft., and *Jizō-san*, 5,600 ft., easy climbs of 30 *chō* and 12 *chō* respectively, affording magnificent panoramic views.—Fuji S. S. W., Kaigane-san (part of the *Kōshū Shirane*) S.W., the numerous peaks of *Yatsu-ga-take* with *Tateshina* nearly W. S. W., *Asuma-yama* due W., and the *Kusatsu Shirane* about W. N. W. Nearly due N. rises *Hodaka-san*, one of the loftiest peaks in *Kōtsuke*, easily recognised by its double top. A large hut close by the temple (*Daidō*), on the margin of the lake, affords rough shelter for the night to man and beast. The god of *Akagi* is worshipped under the form of a two-edged sword. Twenty min. walk beyond the temple lies a much smaller tarn (*Konuma*).

For those wishing to take *Akagi-san* on the way from *Nikkō* to *Ikao* or *Maebaru*, the path leading up the *Tōri-tōge* from *Mizunuma* on the *River Watarase* (see *Rte. 18*), and the descent by the path described above, is recommended.

13. The hot-springs of *Shima* lie nearly 8 *ri* from *Ikao*, so that a trip there involves staying the night. *Shima* may most conveniently be taken on the way to *Kusatsu*, the road being the same as far as 20 *chō* past *Nakanojō*. *Jinrikishas* are available, but it is occasionally necessary to alight. *Shima* includes two hamlets, called respectively *Yamaguchi Onsen* and *Aratyu*, 8 *chō* distant from each other; the latter (*Inns*, *Sekizen*, and *Tamura Mosaburō*) is the better. The hamlet is picturesquely situated close to the river, on whose bank the springs which supply the baths gush forth. Travellers not returning to *Ikao*, but going on to *Kusatsu*, need not pass again through *Nakanojō*, as there is a short-cut from a place called *Kimino*. It is, however, scarcely passable for *jinrikishas*.

14. To *Myōgi-san*. It is a long day's walk via *Haruna-san* to *Matsuida* on the *Takasaki-Karui-zawa Railway*, about 9 *ri*, whence 1 *ri* more to the vill. of *Myōgi* (see p. 173).

### 3.—KUSATSU.

The favourite way from *Ikao* to this place leads down over open country to the *Hakojima ferry*, and thence along the main road through *Nakanojō* and *Nagano-hara*, after which by a steeper gradient to the uplands of *Kusatsu*.

#### *Itinerary.*

IKAO to:—	Ri	Chō	M.
Hakojima .....	2	13	5 $\frac{3}{4}$
Murakami .....		18	1 $\frac{1}{4}$
Nakanojō .....	2	—	5
Haramachi .....		20	1 $\frac{1}{4}$
Iwashita .....	2	4	5 $\frac{1}{4}$
Kawara-yu .....	1	28	4 $\frac{1}{4}$
Nagano-hara .....	1	24	4
KUSATSU .....	3	4	7 $\frac{1}{2}$
Total .....	14	3	34 $\frac{1}{2}$

Jinrikishas with two or three men are practicable the whole way. Most persons will prefer to walk the steeper and more picturesque stages at either end, but may advantageously take *basha* along the flat from Murakami to Nakanojō. The whole trip makes an extremely long day. Should a break be found necessary, good accommodation may be had at *Nakanojō Inn*, Nabe-ya), or else at *Kawara-yu Inn*, Hagiwara). The scenery is delightful, the way from *Hakojima* ferry leading up the beautiful valley of the Agatsuma-gawa. Beyond *Haramachi*, it grows somewhat tamer; but about Kawara-yu the gorge narrows, mountains rise precipitously, and the roadway cut out of the solid rock winds hundreds of feet above the roaring stream. Here hot-springs issue from a place high up on the river bank.

An alternative road from Ikao to Kusatsu branches off r. at Nakanojō, through the small bathing vill. of *Sawatari Inn*, Shin-Kanō-ya) and over the *Kuresaka-tōge*. Jinrikishas practicable; but the hilly portions will be found uncomfortable. Distance to Sawatari, 7 *ri*, 21 *chō*, whence to Kusatsu, 5 *ri*, 9 *chō* more. Instead of going via Murakami and Nakanojō, one may take the Haruna Lake route, and by turning to the l. at Ōdo, join the Haramachi route a little beyond Kawara-yu.

But the favourite way of reaching Kusatsu for those who do not wish to make any stay *en route* is that described under Karuizawa (see p. 180).

**Kusatsu** (*Inn*, Shirane Hotel, Europ. style, with private baths; Yamamoto-kwan), 3,800 ft. above sea-level, whose trim, cleanly appearance recalls that of a village in the Tyrol, is the coolest of Japan's summer resorts. The centre of the village square is occupied by springs of boiling water, led in troughs to collect the sulphur. Baths, pub-

lic and private, are very numerous. Visitors who, attracted by these considerations, may think of spending any time here, should however bear in mind that the mineral waters are specially efficacious—not only in rheumatism, and, as discovered by Dr. E. Baelz, in gout—but in syphilis, leprosy, and other loathsome diseases, and that the first effect of the free sulphuric acid in the water is to bring out sores on the tender parts of the body. The chief constituents of the Kusatsu springs are mineral acids, sulphur, chlorine, iron, and alum. The temperature of the springs is extremely high, ranging from 100° to 160° Fahrenheit, while the baths are generally 113° to 128°. The chief public bath, called *Netsu-no-yu*, has three divisions of increasing grades of temperature.

Even the Japanese, inured as they are to scalding water, find their courage fail them; and the invalids are therefore taken to bathe in squads under a semi-military discipline, to which they voluntarily submit. This system is known as *Jikan-yu*, or "time bath," because the hours are fixed. Soon after daylight a horn is blown and the bathers assemble, dressed in white cotton tunics and drawers, as many as can find room taking their first daily bath. They begin by beating the water with boards in order to cool it somewhat,—a curious scene; and then most disrobe, while the greatest sufferers swathe themselves in white cotton. Each bather is provided with a wooden dipper, and the "bath-master" directs the patients to pour 200 dippers of water over their heads to prevent congestion. Attendants are on the watch, as fainting fits sometimes occur. To keep up their courage, a kind of chant takes place between the bathers and their leader on entering and while sitting in the bath,—a trial which, though lasting only from  $\frac{3}{4}$  to 4 minutes, seems an eternity to their festering bodies. After the lapse of about one minute, the bath-master cries out, and the others all answer with a hoarse shout. After a little he cries out, "Three minutes more!" After another short interval, "Two minutes more!" then "One minute more!" the chorus answering each time. At last the leader cries "Finished!" whereupon the whole mass of bodies rise from the water with an alacrity which he who has witnessed their slow, painful entry into the place

of torture would scarcely credit. One more bath is taken during the forenoon and three in the afternoon, making five altogether, at each of which the same routine is observed. The usual Kusatsu course includes 120 baths, spread over five or six weeks. Most patients then proceed for the "after-cure" to *Sawatari*, 5 *ri* 9 *chō* (12½ m.) distant, where the waters have a softening effect on the skin, and quickly alleviate the terrible irritation. Some go to *Shibu* (see next page) instead. The lepers' bath (*Gozu-no-yu*) has no fixed hours. It stands in the lower part of the village, which forms a separate leper quarter.

Kusatsu seems to have been first heard of as one of the villages belonging to the great chieftain, Takeda Shingen, in the 16th century; but its importance dates only from about A.D. 1700, when the springs were enclosed under straw huts. The inhabitants mostly bathe twice a day, in a temperature of 110°, but in winter three or four times to keep warm, and they experience no bad effects. Skin diseases are said to be unknown among them.

#### 4.—WALKS IN THE NEIGHBOURHOOD OF KUSATSU.

1. To *Sai-no-Kawara*, 8 *chō*. The meaning of the name *Sai-no-Kawara* is "the River-bed of Souls." On its numerous rocks and boulders, small stones have been piled up by visitors as offerings to dead children (see p. 47). Among these rocks are some called *yurugi-ishi*, which, notwithstanding their being huge boulders, are so nicely balanced that they can be moved by the hand. Hot yellow streams of sulphur water, and green copper streams flow into the river bed. Twelve *chō* further on over the moor is *Kōri-dani*, so called from the frozen snow to be found there even in the dog-days.

2. To the solfatara of *Sesshō-gawara*, on the slope of *Moto-Shirane*, about 1 *ri*.

3. Via *Suwa-no-jinja*, *Higane*, *Kiyozuka*, and *Hikinuma*, to *Hanashiki* near *Iriyama*, with hot springs spouting up near a cold stream. About 2½ *ri*.

4. *Shirane-san*, 7,000 ft. high,

*Shirane* signifies "White Peak," which accounts for there being several mountains of this name in Japan.

a frequently active volcano, (last eruption in 1905) forms a short day's expedition via *Sesshō-gawara*, the path leading through a remarkable skeleton forest, blasted by the fumes exhaled during the eruption of 1882. The main crater (since the eruption of 1902) is oval and about 1,000 yards long by 400 wide, running N.E. and S.W. It is divided into three parts, each separated by a wall and containing a lake, two of which are cold, while the middle one emits steam and displays from time to time a geyser-like activity. A slimy mixture of volcanic ash and sulphur, one or two inches thick, surrounds the outer slope of the cone, which may nevertheless be climbed on the E. side in a few minutes, and the descent made to the hard ash floor within. The water of the lakes contains a high proportion of free sulphuric acid, with ferrous and aluminous salts.—About ¼ m. to the S.E. of the main crater is a subsidiary one, also containing a cold lake; but the slime round it is very deep. A jet of boiling sulphurous mud which stands close by, deserves inspection.

Sturdy pedestrians may conveniently take *Shirane-san* on the way to *Shibu*; but 2½ hrs. extra should be allowed for that object, as it lies off the main road. Horses go to the foot of the crater wall above-mentioned. Beware of the water of the stream crossed on the way up, which is poisonous.

#### 5.—KUSATSU TO NAGANO OVER THE SHIBU-TÔGE. THE TORII-TÔGE.

##### *Itinerary.*

KUSATSU to:—	<i>Ri</i>	<i>Chō</i>	<i>M.</i>
Top of <i>Shibu-tôge</i>	2	32	7
SHIBU.....	4	—	9½
Toyono (Station).	5	—	12½
Total .....	11	32	29

On foot or on horseback as far as Shibu (2,250 ft. above the sea), whence *basha* or jinrikisha to Toyono; thence train to Nagano in  $\frac{1}{4}$  hr.

This route affords splendid scenery. The best plan is to sleep at the hot springs of Shibu (*Inns*, Tsubata-ya, Kanagu-ya), catching the train at Toyono next day, the good road thither from Shibu being traversed by *basha* in  $2\frac{3}{4}$  hrs. Quince jelly is a speciality of the place. (Should Shibu be full, good accommodation and hot baths will be found at Yudanaka, 12 *chô* further down the valley.) Travellers who have not time to visit the temple of Zenkôji at Nagano can continue on by rail to Karuizawa and Tôkyô.

The picturesqueness of the road from Kusatsu to Shibu is purchased at the cost of a long and steep climb. The big holes by the road-side recall the famous glacier holes of Lucerne. The descent from the top of the pass (7,150 ft.) to the vill. of Shibu, prettily situated in a deep ravine, is also very long and very rough walking. Notice the Alpine flowers, orchids, rare ferns, a beautiful lavender scabiosa, and small cinnabar-coloured lilies. A rocky gorge (*Tsubame-awa*, or the "Swallow's Rock")  $1\frac{1}{2}$  *ri* before Shibu is impressive. Half a *ri* further, where a placard points out the path l., it is worth descending for a few min. to view the fine *Kamman* waterfall. The road can be rejoined below. The panorama before entering Shibu is extensive, including Myôkô-zan, Togakushi, and Izuna, and towering behind them again the northern part of the great granite range on the borders of Etchû. Winding through the plain is the Chikuma-gawa, of which the Hoshi-kawa flowing through Shibu is an affluent. A little over  $\frac{1}{2}$  *ri* from Shibu is a small but constantly active geyser (*Ôjigoku*) in the river-bed.

An alternative way to Nagano

from Kusatsu leads over the Torii-tôge, 6,520 ft. above the sea. It descends to the vill. of Suzaka. The itinerary of the Torii-tôge route is as follows:—

KUSATSU to:—	Ri	Chô	M.
Mihara.....	2	6	$5\frac{1}{2}$
Ôzasa .....	1	31	$4\frac{1}{2}$
Tashiro .....	2	—	5
Torii-tôge .....		30	2
Nire .....	3	28	$9\frac{1}{2}$
Suzaka .....	1	10	$3\frac{1}{2}$
NAGANO .....	3	5	$7\frac{1}{2}$
Total .....	15	2	$36\frac{3}{4}$

This so-called pass is but a gentle ascent of 50 *chô*. The prettiest part of the route is on the far side of it, where, after leaving the vill. of Nire, the monotony of grassy hills shutting out all distant prospect is exchanged for charming views of the mountains on the borders of Echigo.

#### 6.—FROM KUSATSU TO NUMATA.

Pedestrians from Kusatsu bound for the Konsei-tôge and Nikkô may avail themselves of a path leading from Nakonojô (see p. 184) to Numata direct (5 *ri* 27 *chô*). It leaves the E. border of the town, later crosses and follows a tributary of the Agatsuma-gawa to the vill. of *Nakayama*; thence up the Nakayama-tôge, which commands beautiful views of the Tonegawa, the Katashina-gawa, the curiously terraced plateau on which Numata stands, and the distant encircling mountains. The path rapidly descends to and along the bank of the Tonegawa to the bridge on the way from Shibukawa to Numata.



## ROUTE 14.

THE SHIMIZU-GOE AND  
MIKUNI-TÔGE.

Acquaintance with a representative portion of Japan's central mountain range may be made by going due N. from Ikao over the Shimizu-goe, and returning by its neighbour, the Mikuni-tôge. Snow lies on the higher sections of the route till early in July. The time should be divided as follows:—first day, jinrikisha to Yubiso; second day (very long) on foot to Nagasaki, whence jinrikisha to Muika-machi; third day, jinrikisha to Yuzawa at the foot of the Mikuni-tôge, and walk to Futai; fourth day, on foot to Saru-ga-kyô, or to Yu-no-shuku a little short of Fuse; fifth day, walk to Ikao. Accommodation is also to be obtained at Yubara, Shimizu, Nagasaki, Asakai, and Nakayama.

*Itinerary of the Shimizu-goe.*

IKAO to:—	Ri	Chô	M.
Shibukawa .....	2	15	6
NUMATA .....	4	20	11½
Yubara ...	4	28	11½
Yubiso .....	1	10	3½
Bunô .....	2	27	6½
Top of Pass .....		26	1½
Shimizu ....	2	18	6½
Nagasaki .....	1	27	4½
MUIKA-MACHI ..	2	1	5
Total .....	23	2	56½

After descending to Shibukawa, the highway leads up the valley of the Tonegawa, with the great mass of Akagi-san to the r., and the central range ahead and to the l. Just beyond the hamlet of *Tanashita*, where the river runs in a deep gorge between perpendicular rocky cliffs, the scenery becomes picturesque. Time is gained by leaving *Numata* (see Route 17) to the r.,

and diverging l. at the hamlet of *Togano* at the junction of the *Katashina-gawa* with the *Tonegawa*. The main road from *Numata*, which is soon regained, is excellent, and the scenery even more charming. Hills rise on every side, repeating themselves in an endless succession of green cones. *Yubara* (1,550 ft.) is prettily perched on either side of the stream which flows far below, with rocks washed white by some hot springs. But the crowning beauty of this day is at the end, where the mountains are all forest-clad, and each valley is dominated by a lofty peak which remains snow-streaked till past mid-summer. Shortly before reaching *Yubiso*, we turn sharp l., and at last leave the *Tonegawa* to follow a tributary stream flowing from the narrow and sombre valley that leads to the *Shimizu-goe*. The prominent peak rising due E. of the junction of the two streams is *Hodaka-yama*, where the *Tonegawa* has its source.

*Yubiso* (*Inn*, with hot springs) lies 1,650 ft. above sea level. About 2 m. further on, we leave the good road hitherto followed for a track through a glorious forest of beech and chestnut-trees to *Bunô*, which consists of three or four poverty-stricken inns at the foot of the *Shimizu-goe*. Steep and stony is the climb hence, but it affords picturesque glimpses. At 4,000 ft. a rest-house is reached, from which point the road winds round the mountain side for about 1 m. more to a small shrine at the actual summit of the pass, 500 ft. higher, which marks the boundary of the provinces of *Kôtsuke* and *Echigo*. In front, mountain ridges, rising one behind the other, stretch away towards the horizon, the most prominent being *Naeba-san* to the W. of the *Mikuni-tôge*. On the descent to the vill. of *Shimizu* short cuts may be availed of through the grass and trees. The remainder of the way is an almost

mathematically straight line down an easy gradient between parallel ranges of hills to *Nagasaki* and

**Muika-machi** (*Inn*, *Ebisu-ya*). This is a typical Echigo town, with its arcaded pathways to keep a clear passage amid the deep snows of winter.

[Passenger-boats go down the river hence (an affluent of the *Shinano-gawa*) to *Nagaoka* on the railway (see Route 25), in 7 to 10 hours. They are uncomfortable, shoals and rapids numerous, and the stoppages frequent. The jinrikisha road, 14 *ri*, is preferable. *Halckai-zan* stands out conspicuously on the r. during a great portion of the way.]

*Itinerary of the Mikuni-tôge.*

MUIKA-MACHI to:	Ri	Chô	M.
Shiozawa.....		33	21 $\frac{1}{4}$
Seki .....	1	29	4 $\frac{1}{2}$
Yuzawa .....	1	16	3 $\frac{1}{2}$
Mitsumata .....	2	20	6 $\frac{1}{2}$
Futai .....	2	3	5 $\frac{1}{2}$
Asakai .....	1	29	4 $\frac{1}{2}$
Nagai .....	3	32	9 $\frac{1}{2}$
Saru-ga-kyô .....		22	1 $\frac{1}{2}$
Fuse .....	1	31	4 $\frac{1}{2}$
Nakayama .....	2	31	7
IKAO (approximately)	5	—	12 $\frac{1}{4}$

Total .. 25 4 61 $\frac{1}{4}$

The jinrikisha road from *Muika-machi* leads up a gradual incline to *Yuzawa*, where the ascent of the *Mikuni-tôge* begins. Properly speaking, four passes are included under this general name, the first being the *Shibahara-tôge*, 2,135 ft. above the sea. Descending to the bank of the *Kiyotsu-gawa*, we arrive at the vill. of *Mitsumata* and mount again to reach the top of the *Nakano-tôge*, 2,800 ft., amidst lovely views of river, forest, and mountain. We now go down a little, and mount again to a height of 3,200 ft., whence far below is

descried the vill. of *Futai*. A short descent then leads to *Asakai*, which stands at a height of 2,820 ft. in the midst of gentle slopes crowned by densely wooded summits. Here comes the ascent of the *Mikuni Pass* properly so called, 4,100 ft. above the sea, whence are seen *Akagi-san*, *Futago-yama*, and *Kwannon-dake* to the S., and on the N. the long ridge of *Næba-san*. *Nagai* stands in a picturesque gorge. A spur of the hills is crossed on the way to *Saru-ga-kyô*, where there are hot springs. The scenery beyond *Fuse* is magnificent, the way leading through a precipitous gorge to the top of the *Kiri-ga-kubo-tôge*, 2,700 ft., at whose far side nestles the hamlet of *Nakayama*. The path now rises by a gentle gradient over the moorland stretching between *Komochi-zan* l., and *Onoko-yama* r., to the *Nakayama-tôge*, 2,170 ft., and comes in full view of the *Haruna* mountains, with *Ikao* perched far up above the valley.

The regular path descends l. through *Yokobori* to *Shibukawa*, while that to be followed diverges r., crossing the *Agatsuma-gawa* by ferry at *Halcojima*, and ascending thence over open country to *Ikao*.

## ROUTE 15.

## THE OYAMA-MAEBASHI RAILWAY.

## TEMPLE-CAVES OF IZURU.

Distance from Tokyo	Names of Stations	Remarks
48m.	TŌKYŌ (Ueno)	See Rte. 69.
54½	OYAMA JCT....	
57½	Tochigi	
60	Tomiyaama	
64½	Iwafune	
67½	Sano	{ Alight for caves of Izuru.
71½	Tomita .....	
74½	Ashikaga	
77½	Yamamae	
80½	Omata	
83½	Kiryū	{ Road to Nikkō by Watarase-gawa.
87½	ŌMAMA .....	
91	Kunisada	
94½	Isezaki	
98½	Komakata	
	MAEBASHI	

This line of railway, branching off from the Northern line at Oyama, which is reached in 2½ hrs. from Tōkyō, traverses the provinces of Kōtsuke and Shimotsuke. It affords the easiest way of reaching Ikao in one day from Nikkō. The scenery is pretty all along the line.

**Tochigi** (*Inn*, Koiyasu) is an important town whose chief product is hempen thread.

**Sano** (*Inn*, Saitō), also called *Temmyō*, is another prosperous place, possessing the ruins of a castle 900 years old.

From Sano an excursion may be made to the curious lime-stone **Caves of Izuru**, where a temple dedicated to Kwannon was founded by Shōdō Shōnin in the 8th century. In these caves the saint is fabled to have taken up his abode, and to have passed three years in prayer and meditation. They are most

easily reached by a light railway branching off north from Sano station to *Kuzuru*, whence they lie about 2 ri by jinrikisha. (From *Tanuma*, on this branch line, one may visit (¼ hr.) the park-like temple grounds of *Karazawa-yama*.) From the vill. of Izuru, it is a walk of 2 chō up a ravine to the cave called *Daishi no Iwaya*, the mouth of which lies high up amongst the precipitous rocks, and is only to be reached by ladders. Further on is the cave sacred to Kwannon, reached by climbing over steep rocks with the assistance of chains, and then by ladders up to a platform on which stand images of Daikoku and Shōdō Shōnin. The guide lights candles and shows the way into the cave, which contains a large stalactite supposed to resemble a back view of the body of Kwannon. The cavern is evidently much deeper, but pilgrims do not usually go further in. Close by is a hollow in the rock, with two issues. The guide climbs up a ladder to the upper hole, gets inside, and after a minute or two appears, head first, out of the lower. Half a chō further is another cave, named after the god *Dainichi Nyorai*, and having two branches,—one about 50 yds. deep, the other penetrating for an unknown distance into the mountain.

**Tomita**. 1½ ri from this station stand the vill. of *Izuru-hara*, where large quarries are worked, and near by, on the hillside, a temple to Ben-ten, with an inn situated amongst fine trees.

**Ashikaga** (*Inn*, Hatsugai) is a centre of the trade in native cotton and silk goods, the former, however, mostly woven from foreign yarns.

Ashikaga was celebrated for its Academy of Chinese Learning, the foundation of which institution is traditionally ascribed to the eminent scholar Ono-no-Takamura (A.D. 801-852). It reached the zenith of its prosperity in the time of the Shōguns of the Ashikaga dynasty, its last great benefactor being Uesugi Norizane, who died in 1486. This academy possessed a magnificent library of Chinese





works, and was the chief centre of Chinese erudition and of the worship of Confucius, until the establishment of the Seidō at Yedo (p. 125).

Most of the books are now dispersed, but the bronze tablet, with a portrait of Confucius, remains, and rubbings of it are sold to pilgrims, who also pay their respects at the temple. A side shrine contains effigies of the Shōguns of the Ashikaga dynasty (p. 61).

**Kiryū** (*Inn*, Kaneki-ya) lies about 2 *ri* from its station. The chief products are crape, gauze, and *habutai*, a silk fabric resembling taffeta. The large manufactory here, called the Nippon Orimono Kwaisha, merits inspection. It is furnished with French machinery for the manufacture of satins in European style.

**Ōmama** (*Inn*, Toyoda-ya) is situated near the foot of Akagi-san. The picturesque road from here to the copper mines of Ashio by the valley of the Watarase-gawa is described in Route 18. Ōmama itself is a dull town  $\frac{1}{2}$  m. long, entirely devoted to sericulture. Inconvenience is caused by the fact that the railway station lies 1 *ri* 8 *chō* distant from the town. Travellers coming down the Watarase-gawa must allow for this.

**Maebashi**, see p. 173.

## ROUTE 16.

### NIKKŌ AND CHŪZENJI.

1. GENERAL INFORMATION. 2. CHIEF OBJECTS OF INTEREST. 3. OBJECTS OF MINOR INTEREST. 4. WALKS IN THE NEIGHBOURHOOD. 5. CHŪZENJI AND NEIGHBOURHOOD. 6. YUMOTO. ASCENT OF SHIRANE-SAN AND OTHER MOUNTAINS.

#### 1.—GENERAL INFORMATION.

A Japanese proverb says, "Do not use the word magnificent till you have seen Nikkō."

*Nikkō wo minai uchi wa,  
"Kekikō" to iu na!*

Nikkō's is a double glory,—a glory of nature and a glory of art. Mountains, cascades, monumental forest trees, had always stood there. To these, in the 17th century, were added the mausolea of the illustrious Shōgun Ieyasu, founder of the Tokugawa dynasty, and of his scarcely less famous grandson Iemitsu. Japanese wood-carving and painting on wood being then at their zenith, the result was the most perfect assemblage of shrines in the whole land. But though there is gorgeousness, there is no gaudiness. That sobriety, which is the key-note of Japanese taste, gives to all the elaborate designs and bright colours its own chaste character.

Properly speaking, Nikkō is the name, not of any single place, but of a whole mountainous district lying about 100 miles to the N. of Tōkyō. Nevertheless, when people speak of going to Nikkō, they generally mean going to one of the villages called *Hachi-ishi* and *Irimachi*, between which stand the mausolea. Lying 2,000 ft. above the sea, Nikkō is a delightful summer resort, for which reason many foreign residents of Tōkyō have villas there, or else at Chūzenji.

7½ m. further on. The sole drawback to the climate is the frequent rain. Within a radius of 15 miles there are no less than twenty-five or thirty pretty cascades. Nikkō is noted, among other things, for the glorious tints of its foliage at the beginning of November.

Nikkō is reached in 4 hrs. from Tōkyō by the Northern Railway, cars being sometimes changed at Utsunomiya, where the Nikkō line branches off. Travellers from Yokohama change cars previously at Shinagawa and Akabane; but as these connections often fail, time and trouble may be saved by going on to Shimbashi, and driving thence across Tōkyō to Ueno station.

#### NIKKŌ BRANCH LINE.

Distance from Tōkyō	Names of Stations	Remarks
65½ m.	TŌKYŌ (Ueno)	{ See Northern Railway. Route 69.
	UTSUNOMIYA..	
68½	Tsuruta	
74½	Kanuma	
77½	Fubasami	
86½	Imaichi	{
90½	NIKKŌ (Hachi-ishi)	

The railway diverges to the W., in order to tap the *Reiheiishi Kaidō* at the thriving town of Kanuma. Following that highway lined with ancient cryptomerias, it does not come in sight of the other and still more imposing avenue (*Nikkō Kaidō*), 20 m. in length, which leads from Utsunomiya to Nikkō, until Imaichi is reached, where the two roads join.

The *Reiheiishi Kaidō* was so called, because in old days the *Reiheiishi*, or Envoy of the Mikado, used to travel along it, bearing gifts from his Imperial master to be offered at the mansion of Iyasu. The avenue, though anciently continuous, now shows many breaks, mostly the result of machete done by the peasantry.

Fine views of the Nikkō mountains are obtained on the r. between Utsunomiya and Kanuma; later, Nantai-zan alone is seen towering above a lower range in the foreground. Then thick vegetation shuts out the prospect until a break occurs 10 min. beyond Fubasami, when the whole mountain mass appears to the l. ahead.

The village of *Hachi-ishi* being a long one, and the railway only touching its lower end, there remains a stretch of from 1½ m. to 2 m. to be done by electric tram or jinrikisha from the station to the hotels.

When leaving Nikkō, travellers are recommended to take jinrikishas for the 4 miles leading to Imaichi station, as a means of seeing the great avenue, the servant or guide being meanwhile sent from Nikkō station with the luggage.

*Hotels.*—\* Kanaya Hotel, with landscape garden on hill behind, \*Nikkō Hotel, both Europ. style; Konishi-ya, Jap. style.

*Fine Art Gallery (Bijutsu-kan).*—in main street of Hachi-ishi. Also contains productions of adjacent prefecture. There are some excellent *curio shops*.

*English Church.*—Near the public park.

*Means of Conveyance.*—"Chairs," *kagos*, or saddle-horses can be taken to such places as are not accessible by jinrikisha. The electric tram runs as far as Iwahana (4 m.) for Chūzenji.

*Guides* are in attendance at the hotels, and will arrange for the purchase of tickets of admittance to the mausolea. The mausolea of the Shōguns are open daily from 8 a.m. to 4 p.m. *Visitors must remove their boots at the entrance to the main shrines.*

For the purpose of assisting in the preservation of the buildings, contributions may be made of 5 *yen* or 2½ *yen*. The former will confer upon the donor the permanent privilege of admission to all the temples without further fees;

the latter includes all the members of a family

Nikkō is a mart for skins of the badger, deer, marten, wild-boar, etc., and for various pretty articles made of a black fossil wood (*jindai-boku*) brought from Sendai in the north.

*History.*—The range of Mountains known as Nikkō-zan lies on the N. W. boundary of the province of Shimotsuke. The original name was *Futa-ara-yama*, which, when written with Chinese ideographs, may also be pronounced *Ni-kō-zan*. According to the popular account, the name was derived from periodical hurricanes in spring and autumn, which issued from a great cavern on Nantai-zan, the mountain to the N. E. of Chūzenji. In A.D. 820 Kōbō Daishi visited the spot, made a road to the neighbourhood of the cavern and changed the name of the range to Nikkō-zan, or "Mountains of the Sun's Brightness," from which moment the storms ceased to devastate the country. Another explanation of the name *Futa-ara-yama* is that it means "The Two Raging Mountains," in allusion to the two volcanoes which form part of it, viz. Nantai-zan, and Shirane-san beyond Yumoto. But though the latter breaks out at frequent intervals, no eruptions have taken place from Nantai-zan within the memory of man.

From the earliest ages a Shintō temple existed at Nikkō, which was afterwards removed to Utsunomiya. In the year 767 the first Buddhist shrine was erected by the saint Shōdō Shōnin. At the beginning of the 9th century, Kōbō Daishi, and in the middle of the same century the abbot Jikaku Daishi, added to the holy places. The following account of Shōdō Shōnin is summarised from a memoir written by his immediate disciples. He was born at Takaoka in Shimotsuke, in A.D. 735. His parents had long desired to have a son, and at last their wish was granted by the Thousand-Handed Kwannon of the Izuru Caves, to whom they had prayed for offspring. Various portents accompanied his birth: loud thunder was heard, a miraculous cloud hung over the cottage, flowers fell from heaven into the courtyard, and a strange perfume filled the air. From his earliest years the saint was devoted to the worship of the gods, and amused himself by raising toy pagodas and shrines of earth and stones. In his twentieth year he secretly quitted his father's house, and took up his abode in the cave of the Thousand-Handed Kwannon at Izuru. After passing three years in prayer and meditation, he dreamt in mid-winter of a

great mountain N. of Izuru, on the top of which lay a sword more than 3 ft. in length. On awaking, he left the cave, and endeavoured to make his way in the direction indicated; but the deep snow opposed difficulties almost insurmountable. Vowing to sacrifice his life rather than abandon the enterprise, he persevered, and at last reached a point from which he beheld the object of his search. Ascending to the top of the mountain, he gave himself up to austere discipline, living on fruits which were brought to him by a supernatural being. After thus passing three more years, he returned to Izuru, and in 762 visited the temple of Yakushi-ji, not far from Ishibashi on the Ōshū Kaidō, where, meeting some Chinese priests, he was admitted by them as a novice. He remained in the monastery for five years, and then returned to the mountain now called Kobu-ga-hara. From its summit he beheld, on the range to the N., four miraculous clouds of different colours rising straight up into the sky, and he at once set off to reach them, carrying his holy books and images in a bundle on his back. On reaching the spot whence the clouds had seemed to ascend, he found his advance barred by a broad river, which poured its torrent over huge rocks and looked utterly impassable. The saint fell upon his knees and prayed, whereupon there appeared on the opposite bank a divine being of colossal size, dressed in blue and black robes, and having a string of skulls hung round his neck. This being cried out that he would help him to pass the stream, as he had once helped the Chinese pilgrim Hsüan Chuang across the River of Flowing Sand. With this promise, he fung across the river two green and blue snakes which he held in his right hand, and in an instant a long bridge was seen to span the waters, like a rainbow floating among the hills; but when the saint had crossed it and reached the northern bank, both the god and the snake-bridge suddenly vanished. Having thus attained the object of his desires, Shōdō Shōnin built himself a hut\* wherein to practice his religious exercises. One night a man appeared to him in a vision, and told him that the hill rising to the north was called the Mount of the Four Gods, and was inhabited by the Azure Dragon, the Vermilion Bird, the White Tiger, and the Sombre Warrior, who respectively occupied its E., S., W., and N. peaks. He climbed the hill, and found that he had arrived at the goal of his journey; for there were the four clouds which he had originally set out to seek, rising up around him. He proceeded accordingly to build a shrine, which he named the Monastery

\* Its remains are in the grounds of the Kanaya Hotel.



of the Four Dragons (*Shi-hon-ryū-jū*). In the year 767 he resolved to ascend the highest peak of the group, and after duly preparing himself by religious exercises, he set out upon this new enterprise. After ascending for a distance of over 40 *ri* (probably the ancient *ri*, of which 4=1 mile), he came to a great lake (*Chūzenji*) on the flank of the mountain (*Nan-tai-zan*); but in spite of his prayers found it impossible to proceed any further, on account of the deep snow and the terrific peals of thunder which roared about the mountain top. He therefore retraced his steps to Nikkō, where he spent fourteen years in fitting himself, by the repetition of countless prayers and the performance of penances, for the task which he was unwilling to abandon. In 781 he renewed the attempt unsuccessfully, but in the following year he finally reached the summit, accompanied by some of his disciples. It seemed to him a region such as gods and other superhuman beings would naturally choose for their residence, and he therefore erected a Buddhist temple called Chūzenji, in which he placed a life-size image of the Thousand-handed Kwannon, and close by it a Shintō temple in honour of the Gongen of Nikkō. He also built a shrine to the "Great King of the Deep Sand" (*Jinja Dai-ō*) at the point where he had crossed the stream. Shōdō Shōnin died in 817 in the odour of sanctity.

In A.D. 1616, when Jigen Daishi was abbot, the second Shōgun of the Tokugawa dynasty, acting on the dying injunctions of his father Ieyasu, sent two high officials to Nikkō to select a resting-place for his father's body, which had been temporarily interred at Kunō-zan (see Route 23). They chose a site on a hill called Hotoke-iwa, and the mausoleum was commenced in December of the same year. The mortuary shrine and some of the surrounding edifices were completed in the spring of the succeeding year, and on the 30th April the procession bearing the corpse started from Kunō-zan, reaching Nikkō on the 8th May. The coffin was deposited in the tomb, with impressive Buddhist services in which both the reigning Shōgun and an envoy from the Mikado took part. In the year 1644 Jigen Daishi died. The next abbot was a court noble, the next to him was a son of the Emperor Go-Mizuno-o, since which time, down to the revolution of 1868, the abbot of Nikkō was always a prince of the Imperial blood. He usually resided at Ueno in Yedo, and visited Nikkō three times annually. (Cf. small type on p. 127.) In 1871 a fire destroyed the Prince Abbot's palace and a large number of temples. What the visitor now sees is therefore but a fragment—though a grand one—of the former splendour of the place. Judicious repairs have been proceeding since the beginning of the present century.

A great festival is held annually on the 1st and 2nd June. The sacred palanquins (*mikoshi*) containing the divine symbols are then borne in procession, when ancient costumes, masks, and armour are donned by the villagers, old and young alike taking part in the display. Another, but less elaborate, ceremonial is observed on the 17th September.

## 2.—CHIEF OBJECTS OF INTEREST.

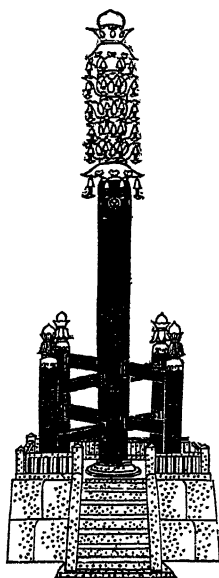
On issuing from the upper end of the village, one of the first objects to arrest attention has always been the *Mihashi*, or Sacred Red Bridge spanning the Daiya-gawa, a stream about 40 ft. wide, the bridge being 83 ft. between abutments.

This bridge, originally erected in 1638 in connection with the shrines, was closed to all persons except the Shōgun, save twice a year when pilgrims were allowed to cross it. Having been washed away in the great flood of 1902, it was restored in 1907. The site is where, according to the legend above related, Shōdō Shōnin passed the river.

Forty yards lower down the stream, is the so-called "Temporary Bridge," which is open to ordinary mortals. Crossing this and turning to the l., the visitor ascends a paved slope through a grove of cryptomerias, and reaches the enclosure in which formerly stood the *Hombō*, or Abbot's Palace. This is commonly spoken of as *Mangwanji* or *Rin-nōji*, names which, however, properly denote all the Nikkō temple buildings collectively. The road to be taken skirts the S. wall of this enclosure, and then follows its W. side. On the l. of the avenue is the *Chōyō-kuwan*, formerly used for the reception of grandees of the Tokugawa family, but now the summer residence of two Imperial Princesses.

Within the Mangwanji enclosure stands the *Sambutsu-dō*, or Hall of the Three Buddhas, so called from gigantic gilt images of the

Thousand-handed Kwannon r., Amida in the centre, and the Horse-headed Kwannon l., which are enshrined on the main altar behind split bamboo blinds. There are other images, and a silk *mandara* of Dainichi Nyorai and the 36 Buddhas. At the back of the building is a row of small painted images, among which Fudō and his followers, coloured blue, occupy the place of honour. The shrine behind, where little carved charms are sold, is dedicated to Ryō Daishi. Close by is a pillar called *Sōrintō*, erected in 1643 for the sake of averting evil influences. It consists of a cylindrical copper column 42 ft. high, of a black colour, supported by horizontal bars crossing through its centre, which rest on shorter columns of the same material. The top is adorned with a series of four cups shaped like lotus-flowers, from the petals of which depend



SŌRINTŌ.

small bells. Just beneath the lowest of these cups are four small medallions, with the Tokugawa crest. Notice the two handsome bronze lanterns dating from 1648. On the opposite side of the road is the *Public Park*.

**Mausoleum of Ieyasu.** Ascending some broad steps between two rows of cryptomerias, we come to the granite *torii* presented by the Daimyō of Chikuzen from his own quarries in the year 1618. Its total height is 27 ft. 6 in., and the diameter of the columns is 3 ft. 6 in. The inscription on the columns merely records the fact of their presentation and the name of the donor. On the l. is a five-storied pagoda of graceful form, painted in harmonious colours. It rises to a height of 104 ft., and the roofs measure 18 ft. on each side. This monument was the offering in 1659 of Sakai Wakasa-no-Kami, one of the chief supporters of the Tokugawa family. Round the lower storey are life-like painted carvings of the twelve signs of the zodiac. Opposite the pagoda, and standing amidst the trees to the r. of the steps, is the *O Kari-den*, a building used to hold the image of Ieyasu whenever the main temple is under repair. From the *torii*, a pavement leads to the bottom of the steps crowned by the *Ni-ō-mon*, or Gate of the Two Kings. Gigantic figures of the Ni-ō occupy the niches on the outside of this gate, Ama-inu and Koma-inu the inside. On the tops of the pillars, at the four external angles, are representations of a mythological animal called *baku*.

One of the most ancient Chinese classical books says of this animal: "In shape it resembles a goat; it has nine tails, four ears, and its eyes are on its back." According to another authority. "It resembles a wolf, with the trunk of an elephant, the eyes of a rhinoceros, the tail of a bull, and the legs of a tiger." It is credited with the power to avert evil, and is therefore sometimes depicted in gold lacquer on the pillows used by the nobility, because it will be able to devour

any bad dreams that may pass before their sleeping eyes.

The heads on the central pillars of the two outer ends of the structure are lions; in the niches r. and l. of the lion at one end are unicorns, and in the corresponding niches at the other end are fabulous beasts called *takujū*, which are supposed to be endowed with the power of speech, and only to appear in the world when a virtuous sovereign occupies the throne. The doorways are ornamented with elephants' heads; the first portico has lions and peonies, and the second tigers. The interiors of the niches on the outside of the gateway are decorated with tapirs and peonies, those on the inside niches with bamboos. The carvings of tigers under the eaves on the interior side of the gateway are excellent.

Passing through the gateway, the visitor finds himself in a court-yard raised high above the approach, and enclosed by a timber wall painted bright red. The three handsome buildings arranged in a zigzag are storehouses, where various utensils employed in the religious ceremonies performed in honour of Ieyasu, pictures, furniture, and other articles used by him during his life-time, and many other treasures are deposited. The third is remarkable for two painted carvings of elephants in relief in the gable of the nearest end, which are ascribed to Hidari Jingorō, the drawing having been made by the celebrated artist Tan-yū. It will be noticed that the joints of the hind-legs are represented bent in the wrong direction.

On the l. of the gate stands a conifer of the species called *kōya-maki*, surrounded by a stone railing.

Some say that this is the identical tree which Ieyasu was in the habit of carrying about with him in his palanquin, when it was still small enough to be held in a flower-pot.

This gateway, like the others to be noticed further on, is beautifully carved.

Over the doors are some cleverly executed groups of monkeys, for whose signification see *Kōshin* (p. 48). An interesting object is the *On Chōzu-ya*, containing a holy-water cistern cut out of one solid piece of granite, and sheltered by a roof supported on twelve square pillars of the same material. It was erected in 1618. The pediment of the roof contains a pair of winged dragons, carved in wood and painted. The beautifully decorated building beyond the holy-water basin is called the *Kyōzō*, and is the depository of a complete collection of the Buddhist scriptures, contained in a fine revolving octagonal book-case with red lacquer panels and gilt pillars. In front are smiling figures of Fu Daishi and his sons (see p. 45), whence the name of *Warai-dō*, popularly applied to this edifice. Paintings of angels on a gilt ground occupy the clerestory of the interior. In the centre of the court stands a fine bronze *torii*, with the Tokugawa crest in gold on the tops of the pillars and on the tie-beam.

A flight of steps gives access to a second court, along the front of which runs a stone balustrade. Just inside are two stone lions in the act of leaping down, presented by Iemitsu. On the r. stand a bell-tower, a bronze candelabrum presented by the King of Luchu, and a bell given by the king of Korea, called the "Moth-eaten Bell," because of there being a hole in the top, just under the ring by which it is suspended. On the l. stand a bronze lantern from Korea, a candelabrum from Holland, and a drum-tower, no unworthy companion to the bell-tower opposite. (Be it remarked that Holland (!), Korea, and Luchu were considered to be Japan's three vassal states.) The lantern is a fine and solid piece of workmanship; but its style and

construction indicate that it does not owe its origin to Korea. The two candelabra and the lantern, as well as the bronze candle-brackets fixed upon the interior wall of the court, r. and l. of the steps, probably came from Europe through Dutch or Portuguese traders. Two iron standard lanterns on the r. of the steps, presented by Date Masamune, Daimyō of Sendai, and the same number on the l. given by the Daimyō of Satsuma, merit attention. They are dated 1641. The total number of lanterns contributed by various Daimyōs is one hundred and eighteen.

At the l. extremity of this same platform stands the *Temple of Yakushi*, dedicated to Hōraji Mine-no-Yakushi, the patron saint of Ieyasu, for which reason its Buddhist emblems have been left intact, while Shintō influence more or less modified the other shrines during the late reign. On either side of the altar stand images of the Shi-Tennō, flanked by Yakushi's twelve followers. The monster dragon in sepia occupying the whole ceiling is by Kanō Yasunobu. Pilgrims clap their hands inside this building for the sake of a peculiar twittering echo.

Proceeding towards the steps that lead up to the platform on which stands the exquisitely beautiful gate called *Yōmei-mon*, observe the fence on either side, with fine medallions of mountain birds in the upper panels, and of water-fowl in the lower. The columns supporting the gate are carved with a minute geometrical pattern, and painted white. The marking of the hair on the two tigers (*moku-me no tora*), in the central medallion of the l. hand pillar, is obtained from the natural vein of the wood. The pillar next beyond has the pattern carved upside down, which was done purposely, owing to a superstitious notion that the flawless perfection of the whole structure might bring misfortune on the House of Tokugawa

by exciting the jealousy of Heaven. It is called the *Ma-yoke no Hashira*, or Evil-Averting Pillar. The side niches are lined with a pattern of graceful arabesques founded upon the peony; those on the outside contain the images of Sadaijin and Udaijin, armed with bows and carrying quivers full of arrows on their backs; the inner niches have Ama-inu and Komainu. The capitals of the columns are formed of unicorns' heads. The architrave of the second storey is adorned with white dragons' heads where the cross-beams intersect, and in the centre of each side and end is a magnificently involved dragon with golden claws. Above the architrave of the lower storey projects a balcony which runs all round the building. The railing is formed of children at play and other subjects. Below again are groups of Chinese sages and immortals. The roof is supported by gilt dragons' heads with gaping crimson throats, and from the top a demon looks down. The Indian ink drawings of dragons on the ceilings of the two porticoes are by Tan-yū.

Passing through the *Yōmei-mon*, we enter a third court in which the Buddhist priests used to recite their liturgies at the two great annual festivals. Of the two buildings on the r., one contains a stage for the performance of the sacred *kagura* dances, and in the other, called *Goma-dō*, was an altar for burning the fragrant cedar while prayers were recited. On the l. is the *Mikoshi-dō*, containing the palanquins borne in procession on the 1st June, when the deified spirits of Ieyasu, Hideyoshi, and Yoritomo are supposed to occupy them. So heavy are they that each requires seventy-five men to carry it.

The next object of interest is the *Kara-mon*, or Chinese Gate. It gives admittance to the main shrines, the enclosure being sur-

rounded by the *tamagaki*, or fence, forming a quadrangle each side of which is 50 yds. long, and is constructed of gilt trellis with borders of coloured geometrical designs. Above and beneath these again are carvings of birds in groups, about 8 in. high and 6 ft. long, with backgrounds of grass, carved in relief and gilt. The pillars of the Karamon are composed of Chinese woods inlaid with great skill and beauty, the subjects being the plum-tree, dragon, and bamboo. The two white figures under the roof are Chinese sages, while the lower row represents the Emperor Gyō (Yao), the founder of the Chinese monarchy, surrounded by his court.

The folding-doors of the *Honden*, or oratory, are lavishly decorated with arabesques of peonies in gilt relief. Over the door and windows of the front are nine compartments filled with birds carved in relief, four on each side of the building; and there are four more at the back, on each side of the corridor leading to the chapel. The interior is a large matted room, 42 ft. long by 27 ft. deep, with an ante-chamber at each end. That on the r., which was intended for the Shōgun, contains pictures of lions on a gold ground, and four carved oak panels of phoenixes which at first sight seem to be in low relief, but prove, on closer examination, to be figures formed of various woods glued on to the surface of the panel. The rear compartment of the ceiling is of carved wood, with the Tokugawa crest in the centre surrounded by phoenixes and chrysanthemums. The opposite ante-chamber has the same number of panels, the subjects of which are eagles executed with much spirit, and a carved and painted ceiling with an angel surrounded by chrysanthemums. The gold paper *gohei* at the back of the oratory, and a circular mirror are the only ornaments left, the Bud-

dhist bells, gongs, sutras, and so forth, having been removed. Four steps at the back lead down into the *Stone Chamber*, so called because paved with stone under the matted wooden floor. The ceiling consists of square panels, with gold dragons on a blue ground.

The *Holy of Holies* of this mausoleum is accessible only by special previous arrangement and the payment of 10 *yen*, or 7 *yen* per head for each member of a party. The three chambers composing it are called respectively *Go Heiden*, *Go Naijin*, and *Go Nai Naijin*. Japanese Buddhist art will here be found at its acme, in a blaze of gold and resplendent colours, with elaborate paintings of mythological beings and ancient court personages, precious woods inlaid and carved, richly lacquered pillars, splendid metal-work often superimposed layer upon layer,—the whole a marvel of minute detail and in flawless preservation. Here also are set up the gold and silk *gohei*, an offering of the late Emperor, flanked by gilt sprigs of the sacred *sakaki* tree. The gorgeous gold lacquer shrines in the *Nai-Naijin* contain images (never shown) of Ieyasu, Hideyoshi, and Yoritomo. There are also replicas of the Imperial regalia,—the sword, mirror, and jewel worshipped at Ise,—but only the sword may be seen. Shintō priests in full canonicals will conduct the visitor with a lantern through these narrow spaces, where such triumphs of art lie hidden from the light of day. Generally a short, but solemn, service is performed before entering.

To reach *Ieyasu's Tomb*, we issue again from the Karamon, and pass between the *Goma-dō* and *Kagura-dō* to a door in the E. side of the gallery. Over this door is a carving called the *Nemuri no Neko*, or Sleeping Cat, one of Hidari Jingorō's most famous works, though visitors will perhaps be disappointed at its insignificance amidst so much

grandeur. From this a moss-grown stone gallery and several steep flights—of about two hundred steps altogether—lead to the tomb on the hill behind. After passing through the *torii* at the top of the last flight, we reach another oratory used only when that below is undergoing repairs. The tomb, shaped like a small pagoda, is a single bronze casting of a light colour, produced, it is said, by the admixture of gold. In front stands a low stone table, bearing an immense bronze stork with a brass candle in its beak, an incense-burner of bronze, and a vase with artificial lotus-flowers and leaves in brass. The whole is surrounded by a stone wall surmounted by a balustrade, the entrance being through a bronze gate the roof of which, as well as the gate itself, is a solid casting. Before it sit bronze Koma-inu and Ama-inu.

On leaving the mausoleum of Ieyasu, we turn to the r. at the bottom of the steps, and pass along the avenue under the wall and through a *torii*, to an open space where stands r. the Shintō temple of *Futa-ara Jinja*, dedicated to the god Ōnamuji.

When Shōdō Shōnin, in A. D. 782, reached the top of Nantai-zan, the tutelary deities of the region appeared to him, and promised to watch over the welfare of human beings and the progress of Buddhism. Japan is believed to have been saved on many occasions from the perils of civil war and invasion by the intervention of these divine beings; and local tradition avers that it was owing to the efficacy of the prayers here offered that the Mongol invaders in the 13th century were repulsed with such terrible loss.—The picture of a Kite alighting on the war-ship "Taka-chi-ho" commemorates an incident of the China-Japan war of 1894-5, from which an Order or Merit—the "Golden Kite"—has been derived. The chief festival of the temple is held on the 17th April.

In the prettily decorated *Honden* behind, various antique objects, such as swords, vestments, lacquer, *magatama*, etc. are exhibited. In

one corner of the enclosure stands a bronze lantern called the *Bake-mono Tōrō*, dating from 1292.

This lantern owes its name to the tradition that it anciently had the power of taking the form of a demon, and annoying the inhabitants of the locality on dark nights, until a courageous man attacked it, and with his sword gave it a wound which is still visible on the cap.

Turning to the l. and descending, we perceive two red-lacquered buildings (*Futatsu-dō*), standing together and connected by a covered gallery. The larger is dedicated to Amida, the smaller to Kishi Bojin and Fugen Bosatsu. Round the sides of the interior of the former are ranged a number of Buddhist images. It is also called *Yoritomo-dō*, because here, in a pagoda-shaped reliquary on the high altar, are preserved the bones of Yoritomo, which were discovered near the site of the Niō-mon gate of Ieyasu's mausoleum about the year 1617.

How this statement is to be reconciled with the existence of Yoritomo's tomb at Kamakura (see p. 104), must be left to archaeologists to determine.

**Mausoleum of Iemitsu.** The building seen to the r., before we mount the great stone staircase, is *Ryūkō-in*, the residence of the priests attached to this temple. The first gate leading towards the mausoleum contains a pair of *Ni-ō*. Under a beautiful structure r., supported by granite pillars, is a massive granite water-basin. The dragon on the ceiling is by Kanō Yasunobu. A flight of steps leads to the gate called *Niten-mon*. The niches on the outside contain a red statue of Kōmoku on the l., and on the r. a green one of Jikoku, while the inside niches are tenanted by the Gods of Wind and Thunder. Three more flights conduct us to the *Yasha-mon*, or Demon Gate, whose niches decorated with large gold peonies, contain the Shi-Tennō. Notice the fluting of the columns. Thence up to the *Kara-Mon*.

The oratory and chapel of this mausoleum are scarcely less magnificent than those of Ieyasu. Two large horn lanterns pointed out as Korean are evidently Dutch. The Holy of Holies of this Mausoleum is never shown. The Tomb is reached by another handsome gate (*Kōkamon*) and flights of steps up the side of the hill on the r. of the chapel. It is of bronze, and in the same style as that of Ieyasu, but of a darker hue. The gates in front, likewise of bronze, are covered with large Sanskrit characters in shining brass.

A two min. walk leads hence through the wood to another enclosure, with r. a pretty little temple dedicated to the memory of Jigen Daishi, otherwise called Tenkai Daisōjō, abbot of Nikkō at the time of Ieyasu's interment. Behind it stands his tomb, a massive stone structure of *stūpa* shape, guarded by life-size stone effigies of the six Buddhist gods called collectively Roku-bu-Ten. A small flight of steps r. leads to the unpretending tombs of the prince-abbots of Nikkō, thirteen in number. At the far end of the court is a square building dating from 1907, covering a large equestrian statue (wood) of Prince Kitashirakawa. His grave lies just beyond it.

### 3.—MINOR OBJECTS OF INTEREST.

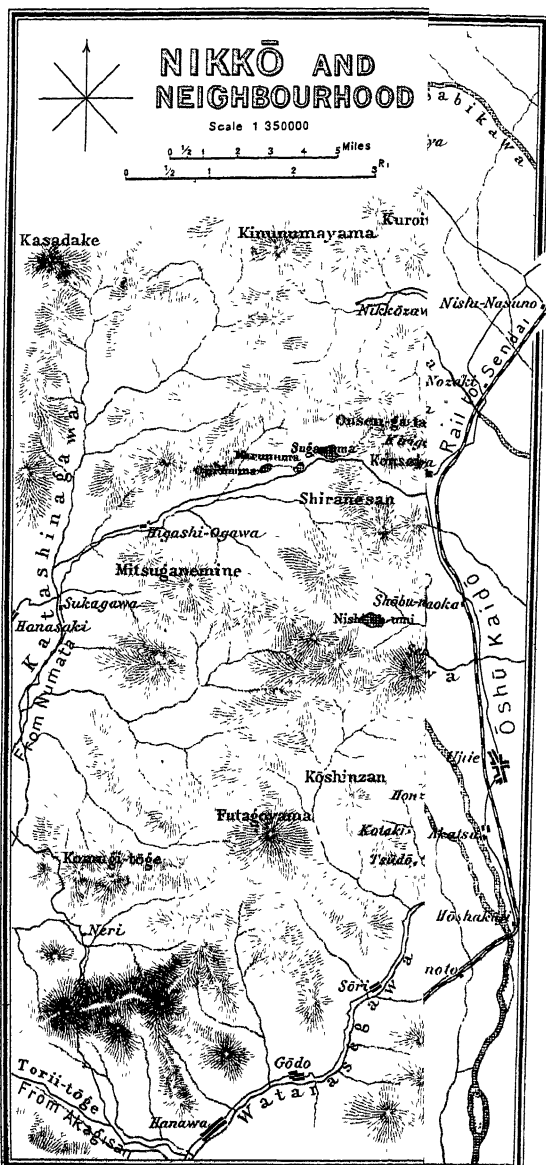
Besides the mausolea of the Shōguns, there are various objects at Nikkō possessing a lesser degree of interest. Most of them lie amidst the splendid old trees behind Ieyasu's mausoleum, and can be combined in a forenoon walk. Approaching either by the road leading up on the r. of the Mangwanji enclosure, or by that beside the Hongū (see p. 201), we come in 15 min. to the *San-no-miya*, a small red shrine surrounded by a stone balustrade. Women here offer up pieces of wood, similar in shape to those used in the Japanese

game of chess, in the belief that this will enable them to pass safely through the perils of childbirth. Beside it is the *Kaisan-dō*, a red-lacquered building 35 ft. square, dedicated to Shōdō Shōnin, the "pioneer of the mountain," as the name implies. Peeping through the grating which forms the window on the E. side, we see an image of Jizō occupying a lofty position, with an effigy of the saint below, and those of ten disciples ranged r. and l. Behind are the tombs of the saint and three of his disciples. At the base of the rugged and precipitous rock at the back of the Kaisan-dō are some rude Buddhist images, from which the hill takes its name of *Hotoke-iva*. On the summit of this hill stands the tomb of Ieyasu. Proceeding along the stone-paved avenue, we pass a small shrine sacred to Tenjin. A large stone close to the path on the r., just beyond this, is called the *Te-kake-ishi*, or "Hand-touched Stone," because sanctified by the imposition of Kōbō Daishi's hands. Fragments of it are valued as charms. Further on is a stone bearing a half-effaced inscription, erected over the spot where lies the horse which carried Ieyasu at the decisive battle of Seki-ga-hara, in the year 1600. The next object to be noticed is an immense cryptomeria, 7 ft. in diameter a little above the base, called the *Ii-mori no sugi*, from a supposed resemblance of its branches to a heap of boiled rice. Close to the path on the l. is the *Sōmen-ga-taki*, or "Vermicelli Cascade," also called *Shira-ito*, or "White Thread."

Retracing our steps for a few yards, we take the path (seen on the l. as we came up the avenue) leading over the hill to Futa-ara Jinja. At the top of the ravine stands a small shrine called *Gyō-ja-dō*, where there is a fine image of En-no-Shōkaku, and where tin sandals are hung up by pilgrims who pray for the muscular develop-







ment of their lower limbs. The path leading up behind the Gyōjādō is that taken for the ascent of Nyohō-zan, described on p. 203.

The *Hongū*, which stands on an eminence near the bridge, is a small temple erected by Shōdō Shōnin in A.D. 808, close to the Buddhist monastery founded by him. It is reached by ascending the stone steps that face the end of the bridge and then turning to the r. The same enclosure contains a three-storied pagoda.

#### 4.—WALKS IN THE NEIGHBOURHOOD

1. The **Park** and other landscape gardens;—all within a few minutes of the hotels.

2. **Gamman-ga-fuchi**. About 20 min. walk from the bridge, along the course of the Daiya-gawa, is a deep pool called Gamman-ga-fuchi. A shed stands on a small hill overlooking the boiling eddies and opposite to a precipitous rock on which is engraved the Sanskrit word *Hāmman*. It seems impossible that any one should have been able to get across to perform the work, and so it is ascribed to Kōbō Daishi, who accomplished the feat by throwing his pen at the rock. But there is authority for attributing it to a disciple of Jigen Daishi, in the 17th century. On the r. bank of the river stand some fifty images of Amida ranged in a row, some of them, alas! mutilated forty-five years ago by native vandalism, others injured by the hand of time, which has borne on this neighbourhood with exceptional heaviness.

These are all that remain of a much greater number carried away by various floods notably by the dreadful visitation of 1902. The largest of the images was washed down by a previous flood as far as Imaichi, arriving there intact. It now stands at the E. end of that town, with its face towards Nikkō, wearing a pink bib and receiving much adoration from the country folk. It used to be asserted that the images always counted up differently, however often the attempt were made.

3. **Toyama**. The nearest eminence from which an extensive view of the plain can be obtained is Toyama, a hill rising up somewhat in the form of a huge animal couchant on the l. bank of the Inari-gawa, which flows down by the side of the temples. From the bridge to the top is  $\frac{3}{4}$  hr. climb, the last bit of the ascent being steep. The large mountain seen on the extreme l. is Keichō-zan, one of the peaks of Takahara-yama; directly opposite is the long ridge of Haguro-yama; Tsukuba's double peak is unmistakable. Turning round, we see the whole of the magnificent range formed by Nantai-zan, Ō-Manago, Ko-Manago, Nyohō-zan, and Akanagi.

4. **Kirifuri-no-taki**, or the Mist-falling Cascade. By taking a wide sweep round the base of Toyama and over undulating country to the S., this cascade may be reached in  $1\frac{1}{4}$  hr. A tea-house on the hill above commands a good view of the fall; and from the top of a knoll just beyond the tea-house, a grand prospect is obtained of the country towards the E., S., and W. A steep and rough path leads down to the foot of the fall.

5. **Makkura-daki**, or Pitch-dark Cascade, so-called from the thicket formerly shading it. On leaving Kirifuri, we retrace our way for a few steps, and then follow another path to the r. for about 2 m. This crosses the stream above Kirifuri three times, and then passing over a hill, leads to another stream.

[Just before the first crossing, a path down the stream leads in 2 or 3 min. to a small fall called *Chōji-taki*.]

Keeping the stream on the r., a short rough climb brings us to Makkura-daki, a fall of about 60 ft. in height. The best view is obtained from a point a few yards up the hill to the l. As the path is easily

mistaken, it is advisable to procure a guide, who will also be able to lead one back to Nikkō a different way.

6. **Jakkō** (and the *Nana-taki* cascade). The way lies through the village of Irimachi, which has an Imperial palace at its upper end. Here the path turns off at right angles just before descending to a bridge, from which it is 45 min. rough and stony walk further to the site of the former temple of Jakkō. Behind is a cascade, or rather a series of falls, altogether about 100 ft. in height. It goes by various names, one being *Nana-taki*, and must not be confounded with the other fall of the same name mentioned on p. 203.

7. **Urami-ga-taki**, a fine waterfall 50 ft high. The road, 1 hr. on foot or (by jinrikisha, tram also available part of the way) leads, as in the previous walk, through Irimachi and up the valley, skirting the hills on the r. From the tea-house at the entrance to the ravine, in which Urami lies, to the fall itself is an easy climb of 7 min. Urami may also be conveniently visited on the way back from Chūzenji, by taking a path which branches off l. a little below Uma-gaeshi, and by turning to the l. again at *Kiyotaki*, where a path leads through the woods for a distance of about 1 ri to the tea-house above mentioned.

8. **Jikwan-no-taki** (cascade). After crossing the stream at the tea-house below Urami, a path will be found r. a few yards beyond. It leads up the hill, for a little over 1 mile, to a point where it divides, the r. leading to Jikwan, the l. to Nantai-zan. At Jikwan there is a pretty effect of water falling in a dozen streams over a ledge of rock. The view from the top of the fall down the valley is very fine. About 1 m. below Jikwan, and visible from a small clearing at the edge of the hill on the way up, is another fall called *Jikwan Hatsune*.

9. **Naka-iwa**. This excursion, 8 miles from Nikkō, mostly on the flat and under shade, affords an opportunity of seeing a portion of the great avenue, and can be done in jinrikisha. Naka-iwa, as the name implies, is a huge rock in the middle of the river Kinugawa, at a picturesque part, where the divided stream is spanned by two bridges. The way lies down the avenue as far as the town of Imaichi, whence it turns N. along the main road leading to the district of Aizu. On an eminence close to the bridges and overlooking the Naka-iwa, stands a tea-house suitable for picnics. One may also visit the curious massive boulders called *Kago-iwa* ("palanquin rocks"), 1 hr. further down the l. bank of the river, or 45 min. along the r. bank. The latter way sometimes involves the fording of a stream. On the other hand, it shortens the return journey, as the jinrikishas may be sent back to the hamlet of *Kura-gasaki*, which can be rejoined in 45 min. by a pleasant path through the wood from the Kago-iwa direct. The railway from Imaichi may be availed of on the return to Nikkō.

10. **Ascent of Nyohō-zan**. This is the best, but hardest, of all the mountain climbs near Nikkō. It is a whole day's excursion, and an early start should consequently be made. There are two ways up, one via *Nana-taki*—"the Seven Cascades," the other via the *Fujimi-tōge*. By the former route, which commands the most extensive views, an average walker will require 5½ hrs., including stoppages, for the ascent, and 3 hrs. for the descent. Excellent water is found on the S. side of the mountain at a spring about 50 yards behind and to the r. of a log-hut. The way for pedestrians leads past the temple of *Futa-ara Jinja* and a shrine called the *Gyōja-dō*. Here take a narrow track to the l. through the wood, leading, after ¼ hr. easy walking with a short climb at the end, to a

large stone known as the *Sesshō-seki*, which bears an inscription to notify that the slaughter of game is prohibited on these hills. (The best way for horses and *kagos* leads a short distance over the Jak-kō road to a zigzag path clearly visible on the hill to the r. and joins the path already mentioned at the Sesshō-seki.) Right ahead rises a peak called *Akappori*, conspicuous by its precipitous face of red volcanic strata. The path continues up the grassy spur in front. In  $1\frac{1}{2}$  hr. from the Sesshō-seki we arrive at the ruins of a hut called *Happu*, near which a rough scramble leads to a rock at the edge of a precipice overlooking a gigantic chasm, apparently the remains of an ancient crater that has been broken away by water on the S. E. side, where the Inari-gawa has its source. The almost unbroken wall of a crater extends westward to Akappori. Its present floor, out of which descends one of the seven cascades that supply the Inari-gawa, is high above the greater chasm immediately in front of us. A projecting spur divides the upper from the lower crater, and above it on the l. rises a lesser peak named *Shakujō-ga-take*. The falls are seen from the edge of the precipice; and though they are insignificant, the walk to this point affords splendid views with, in autumn, exceptionally beautiful maple tints. (The excursion as far as Nana-taki and back occupies from 5 to 6 hrs.) The path hence winds to the l. not far from the edge of the chasm, at first very steeply, and then through the wood to a large hut in  $1\frac{1}{2}$  hr. We are now at the foot of the final climb, which will occupy not more than  $\frac{3}{4}$  hr. more. The summit, on which stands a small shrine dedicated to Onamuji, is 8,100 ft. high. To the N. it commands a magnificent view over a sea of lower mountains, among which lie the secluded valleys of Kuriyama. To the N. E.,

Nasu-yama is rendered conspicuous by the smoke rising from its crater, while further N. is seen Bandai-san. To the E. is Takahara-yama, which also has the appearance of a volcano. On the immediate W. of the spectator is Akakura, merely a continuation of Nyohō-zan, then Ko-Manago, Ō-Manago, and Nantai-zan. Between Akakura and Ko-Manago, we look across to Tarō-zan. Senjō-gahara is partly visible, and beyond it the bare volcanic summit of Shirane. Further to the S. W. are seen Asama-yama, Yatsu-ga-take, and numerous other peaks probably belonging to the Hida-Shinshū range. The upper half of Fuji rises S. over the long horizontal line of the Chichibu mountains. Away in the plain to the E. and S. are perceived the broad and deep Kinugawa, stretches of the Tone-gawa, the vill. of Nikkō with avenues marking the Nikkō Kaidō and Reiheishi Kaidō, and far away on the horizon, Tsukuba-san.

The way by the *Fujimi-tōge* is also beautiful, and offers the advantage that a much further distance may be ridden and less need be walked, as horses go up as far as the *torii* at the entrance to the mountain precincts. Leaving Nikkō, the path turns r. close to the tea-house by the stream below Urami. For about 4 m. beyond Urami it is rough,—a portion to be avoided after dusk. Thence it leads for several miles through pleasant sylvan scenery, until it enters a forest of weird beauty  $1\frac{1}{2}$  m. from the foot of Nyohō-zan. The *torii* is reached in 3 hrs., whence the climb by a winding path, mostly under the shade of fine trees, occupies  $2\frac{1}{2}$  hrs. more.

11. Ascent of Nantai-zan via Urami. This is the easiest way of making the ascent, though the path has been washed away in places. It first takes one across the stream at the tea-house below Urami, and soon turns to the r., climbing up through a wood, on emerging from

which Nantai-zan, Ō-Manago, Nyohō-zan, and Akanagi are seen in front. After  $\frac{1}{2}$  hr. walk, we cross the dry bed of a river, whence up a grassy valley for another  $\frac{1}{2}$  hr., and reach a sign-post where a path to the r. diverges to Nyohō-zan, while the l. branch ascends and gradually winds to the r. Plunging among trees, it follows up a deep, thickly-wooded gully, and at last comes to a *torii* standing in the depression between Nantai-zan and Ō-Manago. Here the path forks, the r. branch passing the spot from which Ō-Manago is ascended, and continuing on towards Yumoto, while the l. climbs up to the *Shizu huts* (5,550 ft.), where the back ascent of Nantai-zan commences. Horses may be taken from Nikkō to this spot; time, 4 hrs. From Shizu to the summit is 2,600 ft. further, occupying  $2\frac{1}{2}$  hrs. on foot. The way back by the same route is an easy 5 hrs. walk. Those intending to return to Nikkō, instead of descending to Chūzenji, must make a very early start, as the path below Shizu is much broken up, and unsafe after dark.

12. Over the Hoso-o Pass to Ashio (see p. 210), and back over the Asegato-tōge to Chūzenji (see p. 206).

## 5.—CHŪZENJI AND NEIGHBOURHOOD.

### KEGON WATERFALL. NANTAI-ZAN. ASHIO.

One of the principal points of interest near Nikkō is beautiful Lake Chūzenji.

Lake Chūzenji lies at the foot of Nantai-zan, being surrounded on the other sides by comparatively low hills covered with trees to their very summit. Its greatest length from E. to W. is estimated at 3 *ri*, its breadth at 1 *ri*. Soundings show the extraordinary depth of 93 fathoms, shallowing down towards Senju and more rapidly towards Kegon. The lake, formerly devoid of life, now abounds with excellent salmon, salmon-trout,

*iwana*, and other fish, with which it was stocked between the years 1873 and 1890 by the government. The salmon and salmon-trout can only be taken with rod and line, whilst the *iwana*, a species of white trout which never come to the fisherman's bait, are taken in the nets. Permits for fishing are obtainable for a small fee. The height of Lake Chūzenji above the sea is 4,375 ft. Several small temples add to the picturesqueness of its shores.

The electric tram takes one as far as *Iwahana* in 25 min. whence the road is practicable for jinrikishas with two men, not only to the vill. of Chūzenji, about  $4\frac{1}{2}$  m. beyond the tramway terminus or 3 *ri* 12 *chō* altogether from Nikkō, but for 2 *ri* 27 *chō* further on to the hot springs of Yumoto. But owing to the steepness of the hill which has to be passed on the way, ladies and persons unable to walk often take "chairs" or horses. Persons pressed for time may easily go to Chūzenji and back in one day; it is even possible by making an early start, to do the whole distance to Yumoto and back within the limits of a day. Charming at all times, the way from Nikkō to Chūzenji is seen at its best late in May or early in June, when the azalea trees, some of which are from 10 ft. to 25 ft. high, display their red, white, and purple blossoms, and the wistarias too are coming into bloom. Another glorious time is the second half of October, on account of the tints of the maples and other trees.

Leaving Nikkō, the tram crosses the Daiya-gawa and passes through the upper vill. of Irimachi. Near *Iwahana* there are copper refining works connected with the Ashio mines (see Route 18), thence the way is an easy ascent to the hamlet of *Uma-gaeshi* (fair inn). The river which issues from Lake Chūzenji, is for most of the year a quiet stream; but at times it becomes a dangerous torrent, carrying away roads and embankments. For some distance onward, the road crosses and re-crosses the stream, and owing to landslips is difficult to keep in

repair. Formerly the path climbed along the face of the cliff, and was impassable even for horses, whence the name of Uma-gaeshi (see p. 164). The scenery between Uma-gaeshi and the *Misawa* tea-house at the foot of the actual ascent, 20 min. walk, is wild and picturesque. Leaving the rugged gorge, a winding path leads up to a narrow ridge, known as Ken-ga-mine where a tea-house commands a pretty view of two cascades called *Hannya* and *Hōdō*, at the head of the ravine to the r. From this point the ascent to the top, which occupies  $\frac{3}{4}$  hr., is arduous. Pedestrians may advantageously take the numerous short-cuts which the old road affords. At the charmingly situated tea-house called *Naka no Chaya* half-way up, the coolies usually make a short halt. A local curiosity is the *jishaku-ishi*, or magnetic stone. On reaching the summit, a path winds l. up a hill called *Miharashi*, which affords a splendid view of maple-clad mountains and the plain beyond; a few min. will suffice. The road now passes through a wood of oak, birch, and other trees, many of which are being killed by the long trailing moss called *sarugase* (*Lycopodium sieboldi*). A path to the l. leads to a platform commanding a fine view of the cascade of

**Kegon-no-taki.** The height of this fall is about 250 ft. In the earlier part of the year it occasionally runs almost dry; but after the heavy summer rains, it shoots out over the edge of the overhanging precipice in considerable volume. From the little tea-house a path leads down to a coign of vantage for seeing the fall. A grander view of both fall and gorge can be obtained by taking a path about 2 *chō* E. of the tea-house. It winds down steeply almost to the torrent bed, crossing on the way a bridge over another fine waterfall called *Shirakumo* ("white cloud");  $\frac{1}{2}$  hr.

**Chūzenji** (\*Lake Side Hotel; Kome-ya; Izumi-ya),

This name, written 中禪寺 which smacks of Buddhism, has been officially altered to *Chūgūshi*, 中宮祠 which is Shintō; but the old name is still currently used.

which is thronged with pilgrims for a few days in July or August, the period for the ascent of Nantai-zan as a religious exercise varying from year to year according to the old lunar calendar. As many as ten thousand sleep at the vill. during those few days. At other times it is a quiet place, for which reason, and on account of its delightful surroundings, several of the European diplomats have here built villas.

The prettiest walks involving little climbing are:—

1. Along the S. E. shore of the lake to *Ase-ga-hama*. (The summit of the *Asegata-tōge*, 15 min. climb through the wood, affords an interesting view, see No. 5). The little peninsula close by, called *Kōzuke-shima*, has a pretty shrine. Return by boat.

2. To *Shōbu-no-hama*, a little more than half-way along the N. shore of the lake, 45 min. On the way, one passes the great scar on Nantai-zan, left by the landslip of 1902. Return by boat.

3. To a pretty temple at *Senju*, at the W. end of the lake, close to an icy brook,—2 $\frac{3}{4}$  hrs. (Within  $\frac{1}{2}$  hr. walk of Senju lies *Nishi-no-umi*, a tarn nestling beneath the wooded hills, which at this end recede from the lake.)

The following are expeditions for climbers:—

4. Up the hill opposite Kegon, leading to *Kōbu-ga-hara*. On reaching the top, 1 $\frac{1}{2}$  hr., a short walk on the level brings one to some huge granite boulders called *Kago-ishi*, which command a magnificent view. This makes an alternative way of returning to Nikkō, by continuing on to the

summit of the *Hoso-o Pass*,  $\frac{1}{2}$  hr., where the road from Ashio to Nikkō is joined, 8 miles more.

5. To the Copper-mines of Ashio (described in Route 18), which lie within the compass of a day's excursion from Chūzenji, but must be done on foot, the path being impracticable for conveyances of any kind. A boat is taken across the lake to *Ase-ga-hama*,  $\frac{1}{2}$  hr., whence a climb of 8 *chō* leads through a wood to the crest of the *Asegata-tōge*, commanding a beautiful prospect. Tier upon tier rise the forest-clad ridges that close in the valley of the Watarase. The way down the pass, for about  $1\frac{1}{2}$  *ri*, leads through narrow valleys between steep and scantily wooded hills. A narrow path, in portions cut out of the cliff side, in others supported by planks, has to be traversed before entering the valley in which the mines are situated. From here it is 20 min. further to *Akalcura*, the upper half of the village, opposite which, on the r. bank of the stream, stand the various buildings connected with the mines.

6. Ascent of Nantai-zan. This mountain is considered sacred, and the priests of the temple at its base insist on the immemorial rule whereby women are prohibited from making the ascent. Ladies can, however, generally go up, provided they do not pass through the main gate. The temple, which stands at the far end of the village, is said to have been founded by Shōdō Shōnin in A. D. 816. The space between the bronze *torii* and the shrine is holy ground, and persons in jinrikishas had better go along the lower road if they object to being required to alight. The gate leading to the mountain is closed except during the pilgrim season, when entrance tickets can be purchased for a small sum. The ascent, which will take a good walker about  $2\frac{1}{2}$  hrs., is extremely steep, and consists partly of log

steps which are very fatiguing; but the lovely view from the summit (8,150 ft.) well repays the exertion. The best time to see it is at sunrise; so a very early start should be made with lanterns. On the S. E. lies the plain stretching towards Tōkyō; on the W. rises the lofty cone of Shirane-san; further S. is Kōshin-zan; below we have the marshy basin of Senjo-ga-hara, with the stream meandering through it, Lake Chūzenji, a glimpse of Lake Yumoto, and N. of Shirane the peaks of Tarō-zan, Ō-Manago, Ko-Manago, and Nyohō-zan. Fuji, too, is visible in clear weather. The ascent can also be made from Yumoto in 5 hrs. (see p. 208).

#### 6.—YUMOTO AND NEIGHBOURHOOD.

The road to Yumoto leads past *Shōbu-no-hana* ( $2\frac{3}{4}$  m.), to which point boats may be taken, and from which Yumoto is 4 m. distant. Leaving the lake, we soon cross the *Jigoku-no-kawa*, a slender stream which hurries over smooth rocks. The *Ryūzu-ga-taki*, or Dragon's Head Cascade, the most curious of all the cascades in this neighbourhood, is close by. Beyond it we emerge on *Senjō-ga-hara*, or the Moor of the Battle-field.

So named on account of an engagement that took place here in A. D. 1389 between the partisans of the Ashikaga Shōguns and those of the Southern dynasty of Mikados (see p. 72). An alternative name is *Aka-numa-ga-hara*, or Moor of the Red Swamp, derived from the colour of the tall dying sedges in autumn.

This wide solitude is bounded on all sides by forests, above which on the r. rise the peaks of Nantai-zan, Ō-Manago, Ko-Manago, and Tarō-zan. Far away on the l. is a wooded elevation, in the centre of which the cascade of *Yu-no-taki* appears like a silver thread. Above this rises the volcano of Shirane-san, the only bare peak in the vicinity. The irises cluster thickly here in July. The road crosses the

plain to a point not far from Yu-notaki, which gushes over a smooth black rock at an angle of 60°, forming the stream that feeds Ryūzuga-taki, and finally falls into Lake Chūzenji. Its perpendicular height is 200 ft. A steep path by its side leads up to the top, some 60 yds. from the shore of *Lake Yumoto*, which is so called from the hot springs at its further end. This lake, though smaller than Lake Chūzenji, is still more beautiful. In October, the maples and other trees here display the most glorious tints that can be imagined. There is also some fishing,—chiefly carp. The road winds through the wood along the E. side of the lake to the small vill. of

**Yumoto** (Namma Hotel, Europ. style, and numerous Jap. inns), 5,000 ft. above the sea. Here the water is partially discoloured by the sulphur springs, whose source lies just behind the village. Permission to catch trout in the river connecting Lakes Yumoto and Chūzenji can be obtained at the Hotel.—Yumoto is closed from December to April inclusive.

The following are the best excursions and mountain climbs in the neighbourhood:—

1. **Kirigome**, a large tarn, lying at an altitude of 5,600 ft. among the mountains to the N., 1 hr. walk up through the forest. Another tarn called *Karigome*, connected with it, is difficult of access. Forty min. climb beyond Kirigome leads to the top of a ridge (6,200 ft.) affording a panoramic view of mountains to the N.E., including Takahara-yama, the Shiobara range, and distant Bandai-san. A sharp descent of 1 hr. leads down a succession of torrent-riven gullies, mostly under shade, to *Nishizawa*, where gold and silver mining is conducted on a small scale.

2. **The Konsei-tōge and Lake Suganuma**, etc. The Konsei-tōge (1½ hr.) is the low pass to the W. of the vill., leading over to the

province of Kōtsuke (see next Route). The way up is a continuous gentle ascent through a forest, the lower part of which is strewn with bare and fallen tree-trunks, many having been swept down by floods, others killed by parasitic moss. The last part of the climb is steep. One hr. out of Yumoto, and close to the path l., stands a small shrine dedicated to the phallic worship of the god Konsei. The top of the pass (6,770 ft.), affords little view; but a magnificent one can be obtained by means of a short scramble, for which 15 min. will suffice, up a ridge on the l. and as far as a landslide below the bare, rocky peak of Oizuru-yama. At the spectator's feet lie three secluded lakes,—*Suganuma*, *Marunuma*, and *Ojiri-numa*—nestling in the virgin forest, while all around and beyond, rise lofty mountain ranges. The descent from the top of the pass to **Suganuma** (locally known as *Shimizu*) occupies about ¾ hr. It affords good fishing for *masu* and *iwana*.

To combine the other lakes in the excursion makes a long and fatiguing day. There is a path from the far end of *Suganuma* connecting them, but it is rough, leading through the forest and high bamboo grass. On the way, glimpses are obtained of a waterfall called *Hatchō-daki* (250 ft. high). *Maru-numa* is very pretty, its waters being of an intense blue-green and its banks lined with rockery and ferns. *Ojiri-numa* is the smallest of the lakes. A picturesque gorge leads hence out of the thick forest on to the Higashi-Ogawa road, whence 4 ri back to Yumoto.

3. **Shirane-san** is a volcano 8,800 ft. high, which was active in 1889, discharging ashes in an easterly direction as far as Utsunomiya. The climb is very rough and steep, and should not be attempted without a guide. For the ascent allow 4½ hrs., for the



descent, 3 hrs.; but considerable time is needed for a survey of the top, so that a whole day is none too much for the expedition. There is no water on the mountain side. The first part of the climb is the roughest of all, leading over *Mae-Shirane* ("Front Shirane"), a ridge which forms the remnant of an ancient crater ring. Within this a higher cone was subsequently formed, nearly filling up the original crater, leaving only the intervening valley on its E. side, the bottom of which slopes off from the centre N. and S. The N. end contains a tarn of a remarkable green colour. Descending from *Mae-Shirane*, the way leads for  $\frac{1}{2}$  hr. along the ridge of the old crater, and then up *Shirane* proper (*Oku-Shirane*)  $\frac{3}{4}$  hr. a steep and rocky climb, to a small bronze shrine and *torii*. The cone has a great rent down the side, which is kept on the r. in going up. At the top is a deep crater whose edges are rotten, but which, at present, emits no steam. A surveying station marks the highest point, whence the prospect is superb, even distant *Fuji* and *Asama* being sometimes visible. An alternative way back to *Yumoto* from *Mae-Shirane* may be made by following the ridges in a N. direction to the top of the *Konsei-tōge*. Faint traces of a path are found in parts.

4. The way to *Ō-Manago* leads past the site of an old saw-mill on the N. side of the *Senjō-ga-hara* moor. After crossing the road to the *Nishizawa* gold-mine, it branches off r. up the torrent bed, and in 1 hr. we enter a gorge about 1 m. in length with cliffs of red pumice some 50 to 60 ft. in height. On emerging from the gorge, we reach an easy path leading for about 1 m. through the forest to the *Shizu* huts, and passing on the way a ruined hut with several stone images. The path to *Ō-Manago* branches off l. just before reaching the *Shizu* huts. Some 2 hrs. from

*Yumoto* a branch stream l., marked by stone cairns, leads to *Tarō-zan*. From the junction of the path, it takes  $\frac{1}{2}$  hr. to reach the *torii* at the base of *Ō-Manago*. The distance to the summit is 1 *ri* 8 *chō*, the real ascent beginning at a bronze image of *Fudō*. The last bit is over precipitous rocks, where chains are fixed to assist the climber. On the top stands a wooden shrine, with a bronze image behind it, said to be *Kuni-toko-tachi*, the Earth-god. The view is less extensive than that from *Nantai-zan*.

5. *Nantai-zan* can be ascended from *Yumoto*, the way coinciding with that up *Ō-Manago*, nearly as far as the *Shizu* huts (*cf.* No. 4). Time, about 5 hours.

6. *Tarō-zan* is an arduous expedition, big wash-outs and precipitous spots where the foothold is precarious having to be overcome. The first 2 hrs. coincides with the way to *Ō-Manago* (see above). There is an extinct crater at the summit, and many rare Alpine plants. It is also marked by a shrine and a broken survey cairn. Time, 5 $\frac{1}{2}$  hrs.

Japanese pilgrims make the round of the various mountains in the vicinity of *Nikkō* and *Chūzenji* by ascending first *Nyohō-zan* and then *Ko-Manago*, descending to a place called *Sabusawa*, and ascending *Ō-Manago* from the back. They sleep at the *Shizu* huts, climb *Tarō-zan* in the forenoon, *Nantai-zan* in the afternoon, and descend to *Chūzenji*.

## ROUTE 17.

FROM YUMOTO TO IKAO OVER THE  
KONSEI PASS.

## Itinerary.

YUMOTO to:—	Ri	Chō	M.
Top of Konsei Pass.	1	18	3 $\frac{3}{4}$
Higashi Ogawa .....	4	18	11
Sukagawa .....	1	18	3 $\frac{3}{4}$
Okkai .....	2	—	5
Ohara .....	1	8	3
Takahira .....	1	5	2 $\frac{1}{2}$
NUMATA .....	2	13	5 $\frac{3}{4}$
Shibukawa .....	4	20	11 $\frac{1}{2}$
IKAO .....	2	15	6
Total .....	21	7	51 $\frac{3}{4}$

On this route an idea is gained of the dense forest that covers so large a portion of the central mountain range; and the valleys of the Katashina-gawa and Tonegawa, down which most of the latter part of the way leads, are highly picturesque. The first night is spent at Higashi Ogawa, and the second at Numata, Ikao being reached on the afternoon of the third day. The means of transport for baggage on this route are:—coolies over the Konsei-tōge to Higashi Ogawa, horses not being taken across the pass; horses to Numata, and thence jinrikishas. Travellers wishing to return to Tōkyō without visiting Ikao, can join the railway at Maebashi or at Takasaki by electric tram from Shibukawa (see p. 180).

For the first 1 $\frac{1}{2}$  hr. up the Konsei-tōge, see p. 207. The walk down the other side of the pass to Suganuma (see p. 207) is rough, but hence a good pack-horse road winds down the slope and crosses the stream connecting Maru-numa and Ojiri-numa. It follows the latter to its outlet and then through a picturesque ravine for about 1 ri until it finally passes out of the forest. During the long descent, trees shut out all distant prospect, but some

pretty glimpses of the lakes far below are obtained. A fish-hatchery on Maru-numa is the only human habitation except a solitary hunter's hut near the lower edge of the forest. Some way down a *torii* marks the approach on this side to sacred Shirane-san. On nearing *Ogawa no Yumoto*,—a few huts with thermal springs about 1 ri from the vill. of Higashi Ogawa,—the path follows a stream flowing down from Shirane-san.

**Higashi Ogawa** (Inn, Tosui-kwan) stands 2,300 ft. above the sea. The Ogawa, from which this vill. takes its name, is a small tributary of the Katashina-gawa, itself an affluent of the Tonegawa. Leaving Higashi Ogawa, the route approaches the Katashina-gawa and diverges to the l. through a cutting, on emerging from which a superb view of the river, valley, and distant mountains greets the eye.

**Sukagawa** stands in the valley of the Katashina-gawa, which is dotted with hamlets. From a ridge at the foot of which lie two hamlets with curious names,—*Hikage Chidori*, or Shady Chidori, and *Hinata Chidori*, or Sunny Chidori,—there is a fine view, on looking back, of this valley stretching far away to the N. The two hamlets are situated on opposite sides of the stream, and connected by a bridge. Observe the terrace-like formation of the hills at the back of Hikage Chidori, and all the way on to below Numata. Three terraces at least 2 miles long are distinctly marked, each of the lower two being a few hundred yards wide, and the upper one, surmounted by the usual irregular ridge, being from  $\frac{1}{2}$  to  $\frac{3}{4}$  m. wide. The course of these ridges, which seem to mark the successive positions of a river bank at different periods, is S.W. by N.E. We next reach

**Okkai** (Inn, Yodo-ya) near which the river dashes between perpendicular walls of porphyry. A hillock behind the inn affords a

delightful view of high rocks, with trees perched among them and cascades. There is also a pretty islet in the river, called *Ukishima*. The path now leaves the valley of the Katashina-gawa, and crossing a well-cultivated upland, comes to

*Ōhara*, whence it winds over the hills and up the *Kuryū-tōge*. The view from this point is superb, including *Haruna-san*, the *Kōshū Koma-ga-take*, *Yatsu-ga-take*, *Asama-yama*, *Yahazu-yama*, and the *Shirane* of *Kusatsu*. From about one *chō* below the summit of the pass, a new road (*Shindō*) winds by an easy gradient along the slope and, cutting off about 1 mile, rejoins the old road at

*Takahira*, where *basha* can be availed of.

*Numata* (*Inn*, *Maru-sugi*) stands on a high plateau overlooking the valleys of the Katashina and the Tonegawa. The view of the latter valley from the N.W. corner of the town is remarkable,—extensive rice-fields far below at one's feet, beyond them the river, and beyond it again the mountains of the *Mikuni-tōge*. Trout-fishing is carried on just below the junction of the two rivers, a portion of the water being enclosed with stones and fences running out from each bank towards the centre of the stream, where a bamboo platform, inclined at an angle of about 15°, is fixed upon baskets filled with stones. The water rushes up this platform, and leaves the fish at the top. They are then caught, and kept alive in perforated boxes which are placed on the platform. The scenery onward continues picturesque, the road passing high and rugged cliffs that overhang the Tonegawa. Beyond *Tanashita*, the valley expands into a fertile plain,

[Pedestrians bound for Ikao may save over 1 *ri* by turning off *r.* at the hamlet of *Nagasaka*, and crossing the river at *Kanai*, whence over the moor to Ikao.]

and the river is lost sight of till near

*Shibukawa* (*Inn*, *Yamada-ya*). This is a town of some size. Hence to Ikao is a gentle ascent all the way. For a detailed account of Ikao and Neighbourhood, see Route 13.

## ROUTE 18.

FROM NIKKŌ TO IKAO VIA THE COPPER MINES OF ASHIO AND THE VALLEY OF THE WATARASE-GAWA. ASCENT OF KŌSHIN-ZAN.

### Itinerary.

NIKKŌ to :—	<i>Ri</i>	<i>Chō</i>	<i>M.</i>
Top of Hoso-o Pass	3	10	8
ASHIO .....	4	11	10½
Sōri .....	2	21	6½
Gōdo .....	2	12	5½
Hanawa .....	1	—	2½
ŌMAMA station ...	4	18	11
Total .....	18	—	44

From Ōmama by train in ¾ hr. to Maebashi, whence see Route 13.

The road from Nikkō to Ashio over the Hoso-o Pass, whose summit rises 4,100 ft. above sea-level, is practicable for jinrikishas. These should be engaged at Nikkō for the whole way (2 days) to Ōmama, as they are scarce and expensive *en route*. Pedestrians may avail themselves of the electric tram and of numerous short-cuts on the way up the pass.

The *Hoso-o Pass* is charming, with maple-clad mountains and rushing rivulets, ending on the Ashio side (about 1 hr. before Ashio) in grand river scenery, where the

road is out out of a precipice with the river Watarase far below. Two telpherage lines strike the eye the whole way over. They carry copper from Ashio to Nikkō, and bring back coke, provisions, etc., to the mines.

Ashio is the general name of a collection of hamlets studding a district famed for its copper mines, which are the most productive in Japan, and are said to be the largest in the Far East. It lies at an altitude of about 2,300 ft. The chief works are situated in a side valley off the main road where the vill. (*Inn*, Chō-ō-kwan) mentioned below has grown up around the mines. The old vill. of *Ashio* (*Inns*, Tsuruya, Izumi-ya) stands 2 m. further down the valley of the Watarase. The *Mines*, of which there are four, bear respectively the names of *Honzan*, *Tsudō*, *Kotaki*, and *Sunokobashi*. The greatest distance between any of these is 1 *ri*, and all are connected by tramway. The hills have been denuded of every particle of wood. Gigantic iron pipes lead down from neighbouring heights to work the turbines, tramways run in all directions, the bare red hillsides are scooped out here and there for the houses of the miners, the air resounds with the clang of hammers, while the huge furnaces vomit forth clouds of smoke which, on a hot still day, hang like a pall over the valley. *Matō* is the name of the lower half of the vill. and *Akaiura*, of the upper. On the opposite side stands the forest of chimneys of the smelting-works, together with the main office, engine-rooms, workshops, and other buildings.

Electricity of 10,000 h. p. is derived from water-power brought by tunnel and iron-piping 2,000 ft. long, from the Hannya waterfall, near Nikkō, 5 miles distant. Owing to damage done to the crops by the poisonous discharges from the mine, and to consequent agitation amongst the farmers living along the course of the Watarase-gawa, into which the stream flows, an ingenious series of

filters has been fitted up for the purification of the water after it has done its work.

[An extra day at Ashio may well be devoted to visiting the wonderful rocks of **Kōshin-zan**. Accommodation at the temple office (*Shamusho*). Jinrikishas may be taken as far as the Kotaki mines, about 3 m., whence to the point called *Bessho*, 4,500 ft., where the rock scenery begins, the distance is estimated at 6 m. It is necessary to engage the services of a guide who lives at the hut. The whole round, which takes about 2½ hrs., includes scrambling up and down the steepest places imaginable, traversing deep ravines on rough log bridges, and crawling round the face of precipices by the aid of iron chains and of steps cut in the solid rock. But it is perfectly safe, except for those who are apt to be troubled with dizziness. The use of *waraji* is recommended. The descent from *Bessho* to the huts at the base of the mountain will take nearly 2½ hrs.]

Notwithstanding deforestation along its upper reaches, the scenery the whole way along the banks of the **Watarase-gawa** is very pretty, and especially between Ashio and Gōdō quite romantic. Sometimes hurtling rocks overhang the road which itself carried out on piles, actually overhangs the river. The latter flows on in a perfectly placid course, while in other places it foams and dashes amidst tremendous granite boulders. The ox tram seen on the opposite side of the river connects at Sōri with a telpherage system over the mountains to *Awano*, which brings down wood for the mines. Beyond

Sōri (*Inn*, Komatsu-ya), a glade of fine cryptomerias attests the priestly care formerly bestowed on the temple of Tennō. The road

then winds up and down the green valley, high above the rushing waters of the river to

Gôdo (*Inn*, Tama-ya) and

Hanawa (*Inn*, Nakachi-ya). The vill. seen on the r. bank of the river beyond Hanawa is *Mizunuma* (*Inn*, Midori-ya), from which it is possible to ascend *Akagi-san* by a shorter, though rougher, route than that given on p. 184. The beauty of the route suddenly ceases at *Kiribara*, a hamlet some 10 *chô* before

Ômama, see p. 191.

## ROUTE 19.

FROM WAKAMATSU TO NIKKÔ BY THE  
VALLEY OF THE KINUGAWA.

[VALLEY OF THE TADAMI-GAWA.]

(Cf. maps facing pp. 97 and 201.)

For Wakamatsu, see Route 70.

This route, lying amongst some of the finest river scenery in Eastern Japan, is recommended to those who wish to diverge from the beaten tracks; but the accommodation is indifferent except at *Tajima* and at the hot springs of *Kawaji*, near Takahara. The autumn foliage from mid-October to mid-November is especially beautiful. The trip will occupy from 2½ to 3 days. Jinrikishas can be taken as far as the *Sannô-ya Inn*, 1½ *ri* beyond Itozawa at the foot of the *Sannô-tôge*; they are not impracticable over the pass, but it is preferable to go on horseback or on foot.

## Itinerary.

WAKAMATSU to:—	Ri	Chô	M.
Kami Miyori .....	3	20	8½
Kuwabara .....	2	16	6
Yunokami .....	2	—	5
Toyonari .....	1	18	3½
Tajima .....	3	18	8½
Itozawa .....	2	13	6
Yokogawa .....	3	—	7½
Kami Miyori .....	1	9	3
Naka Miyori .....	1	8	3
Ikari .....	1	24	4
Takahara .....	2	—	5
Fujiwara .....	2	3	5
IMAICHI .....	4	14	10½

Total ..... 30 35 75½

After passing *Kami Miyori* the road leads through a beautiful gorge of the *Tsuruma-gawa*. The portion most celebrated locally is known as *Tono-hetsuri*, near the vill. of *Yagoshima*, where many small shrines in the rock adorn the bank of the river.

*Tajima* (*Inn*, Nara-ya) is prettily situated in a plain protected by hills on all sides. The houses are so thatched that the eaves show alternate bars of black and white.

[A fine week's trip, especially in autumn, of alternate jinrikisha riding and walking amongst the mountains of Iwashiro may be made by diverging to the W. at this place, crossing the Komadome-tôge (3,500 ft.) to Yamaguchi, whence down the deep valley of the *Tadami-gawa* to Kawaguchi (*Inn*, Kado-ya), and back to Wakamatsu via Yanai-izu. The round trip is approximately 128 miles and there is good accommodation at the villages on the way. The best scenery lies between the two stages from the vill. of *Tadami* to Kawaguchi and from the latter to Yanai-izu, the road running along the mountain sides high above the river.]

The *Sannō-tōge* (3,150) is not steep.

[A road leads S.E. over the hills from *Kami Miyori* (in Shimotsuke) to *Shiobara*, about 3 ri.]

The descent on the Shimotsuke side leads into the valley of the *Kinugawa*, along which, between the villages of *Ikari* and *Fujiwara*, lies the prettiest part of the route, —delightful river scenery as far as *Takahara*. The road descends a ravine, and in many parts overhangs the river, resting on logs which project from the rock and are supported by uprights. After *Fujiwara*, the country becomes more open. The *Kinugawa* is crossed at the *Naka-iwa* described on p. 202, and the road hence leads over lofty cultivated upland to *Imaichi*, on the *Utsunomiya-Nikkō Railway*, for which see p. 192.

## ROUTE 20.

### SHIOBARA AND NASU.

#### FURUMACHI. ASCENT OF KEICHŌ-ZAN. NASU-YAMA.

(Cf. map facing p. 201.)

*Nishi Nasuno* (Inn, Yamato-ya) reached by the Northern Railway from Tokyo in 4½ hrs. (see Route 69), is the nearest station to the various hot spring resorts of the district of *Shiobara*, which are much frequented by the Japanese, especially in summer. The surrounding mountains are noted for the beauty of the maples and other foliage.

A light railway runs from the station across the plain to *Sekiya*, 7½ miles, at the foot of the mountains, whence the itinerary of the road (*basha* and *jinrikishas* available), is as follows:

SEKIYA to:—	Ri	Chō	M.
Owami .....	1	18	3½
Fukuwata .....		24	1¾
Shiogama .....		13	1
FURUMACHI.....		8	½
Total.....	2	27	6¾

Shortly after *Sekiya*, we enter the picturesque valley of the *Hōkigawa*, with lofty and densely wooded hills on either side. At various points delightful views are afforded of the river rushing over its boulder-strewn bed. The *Owami springs*, with a hut or two, are seen from the roadway, at the bottom of a precipitous descent. They lie in the bed of the river, and are used only by the poorest class of patients.

*Fukuwata* (Inns, \**Masuya*, \**Shōfūrō*, and others) is, next to *Furumachi*, the most popular bathing resort in the district. A few min. from *Fukuwata*, on the opposite side of the river, is a spot known as *Fudō-ga-saua*. With its crystal-clear water, its rocks and cascades, and a promenade under the shade of variegated trees, it produces the impression of landscape gardening on a large scale. At the entrance to the hamlet of *Shiogama*, a stone has been erected to the memory of the famous courtesan, *Takao*, who was born near this spot.

She was mistress of Date Tsunamune, second Daimyō of Sendai who lived in the latter half of the 17th century. The family broils and crimes, of which this particular intrigue formed one link, are dramatised in a play called *Sendai Hag*.

Here a bridge crosses the river, leading to the hot springs of *Shiōno-yu*, 16 chō, situated in the bed of an affluent of the *Hōkigawa*, a place chiefly resorted to by poor folks.

**Furumachi** (*Inns*, Kome-ya, Fūsen-rō) lies on the r. bank of the river, and is the principal vill. in the district. It is shut in by mountains which rise in beautifully wooded peaks, one above another, around it. Although situated at no great height (1,850 ft.), Furumachi is cooler than many places at higher altitudes, and suffers less from mosquitoes and other insect pests. The whole vicinity is dotted with thermal springs. The water at Furumachi is moderate in temperature and mostly free from mineral deposit; the other springs are somewhat saline. A favourite midday resort for visitors at Furumachi is *Sumaki* or *Taki-no-yu* (9 chō), in a hollow of the hills. Here the water is led in pipes from a spring just above the inn, and a hot douche may be taken. Amongst the prettiest cascades in the neighbourhood are: *Senshin-no-taki*, *Hōkō-no-taki*, *Raitai-no-taki*, and *Hekireki-no-taki*.

A pleasant excursion may be made to *Arayu*, lit. "the Violent Spring," 2 ri from Furumachi. The path leads directly behind the Kome-ya inn at the head of the vill., and over the hills in sharp zigzags. Distant views are obtained on the way,—an exception to the generally shut-in character of all this neighbourhood.

[Near the top of the pass, on the l., is a tarn called *Onuma*. A smaller, called *Konuma*, situated in a deeper hollow, is not visible from the road. A path follows the upper edge of these tarns down to the Shio-no-yu springs.]

**Arayu**, consists of a number of mediocre inns, built on the side of a hill rendered barren by the sulphurous water that bubbles forth in several spots, giving the place a desolate aspect. It lies on a mountain road to Nikkō. The distances are approximately as follows:—

ARAYU to :—	Ri	Chō	M.
Fujiwara .....	5	—	12½
Ōkuwa .....	3	—	7½
IMAICHI.....	1	14	3¼
Total.....	9	14	23

Thence train to Nikkō in ¼ hr. The inns on the way are poor.—For the itinerary of another road from Shiobara to either Nikkō or Wakamatsu, see p. 212.

Arayu is the best starting-point for the ascent of **Keichō-zan**, 3½ ri, one of the peaks of *Takahara-yama* (5,880 ft.) a sacred mountain, and one of the highest of the range separating the provinces of Shimotsuke and Iwashiro. The climb is somewhat rough and monotonous for about 1 hr., all view being shut out by woods and low ridges until the bed of the Akagawa is reached, where the ascent of the Takahara-tōge begins (40 min.). From the top of the pass to the small lake of *Benten-ga-ike* is a distance of 1 ri, and to the summit a steep pull of 20 chō more. The view thence is extensive, embracing Fuji, Nantai-zan, Gwassan, Iide-san, Bandai-san, and numerous minor peaks. The shrine on Keichō-zan is dedicated to Saruta-hiko. Those wishing to make the ascent from Furumachi in one day must start early. An alternative is to take it on the way to Nikkō.

The active volcano of *Nasu-yama* (6,300 ft.) is best reached from *Kuroiso* (*Inn*, *Komatsu-ya*) on the Northern Railway, whence *basha* for 4 ri 20 chō (11 m.) to *Nasu* (*Inn*, \**Komatsu-ya*), at the mountain's base, 2,750 ft. above sea-level. A good deal of sulphur is produced in the neighbourhood.

The baths of *Nasu* are very ancient, having been established in the reign of Jomei Tennō (A.D. 629-641), and enjoy a high local reputation for efficacy in skin diseases. The inns formerly stood a little higher up the river, at a spot called *Fu-moto*, but were removed to their present site a few years ago. The *Komatsu-ya* has

been in the same family for over six centuries.

Other bathing resorts on Nasu-yama, which is literally honey-combed with solfataras, are *Asahi Onsen* (3,700 ft.), *Benten* (4,200 ft.), *Omaru*, a little further up, and *Sando-goya* on the other side of the pass leading to the district of Aizu.

Four *chō* from Nasu, in a bleak spot near the river-bed, once stood the *Sesshō-seki*, or "Death-stone," famous in a legend which has been dramatised as one of the *Nō*, or Lyric Dramas, of mediæval Japanese literature.

The story is that a Buddhist priest, Gennō by name, while journeying across the desolate moor of Nasu, pauses to rest beneath this rock. A spirit forthwith appears and warns him that, by remaining in this place, he is risking his life, for that not men only, but even birds and beasts perish if they do but touch it. The spirit and the chorus then recount to him in verse how once upon a time there lived a maiden, as learned and accomplished as she was surpassingly beautiful, whom the Emperor Toba-no-In took to himself as his favourite concubine, and for her sake neglected all the affairs of state. At last one evening, on the occasion of a banquet at the Palace, the lights suddenly went out, and from the girl's body there darted forth a supernatural coruscation that illumined the whole scene, while the Mikado himself was struck down by disease. On the representations of the court magician, Abe-no-Yasunari, the vile witch—for the pretended beauty was evidently nothing better than a witch—was driven from the Imperial presence, and flew away through the air to the moor of Nasu, where she resumed her original shape, that of a fox. In the second act of the play, the spirit, appearing again, confesses to the good priest that itself is none other than the wraith of the witch whose story has just been told, and relates furthermore how, after escaping from the Palace, she was hunted by dogs over the moor of Nasu,—the origin, as the chorus obligingly stops to explain, of the Japanese sport of *inu ou mono*, or "dog-hunting." The priest then exorcises the evil spirit by means of Buddhist incantations.

The poisonous exhalations which issue from the ground are destructive to insect and bird life, and a new stone has been erected to commemorate the site.

The ascent of *Nasu-yama* (6,270 ft.) will occupy a little under 3 hrs. from Nasu, the last  $\frac{1}{2}$  hr. leading over a wild chaos of boulders, amongst which are numerous solfataras extending to the very summit. The view thence includes all the higher peaks of this central range, the *Nikkō* mountains, *Asama*, and *Fuji*. A huge cloud of steam and vapour, accompanied by incessant roaring, marks the present active crater formed by a destructive, laterally directed, outbreak in 1881. It is situated on the W. side of the mountain, a little above the pass which separates *Nasu-yama* from *Asahi-dake*, and by which the descent is made. This is a delightful walk of about  $2\frac{1}{2}$  hrs., leading past several of the mineral springs mentioned above.

The baths of *Shiobara* may conveniently be reached from Nasu by a path through the forest to *Sekiya* (see p. 213), 6 *ri*. Horses are plentiful in this district.

## ROUTE 21.

### THE PROVINCES OF SHIMŌSA, KAZUSA, AND BŌSHŪ.

1. CHIBA, CHŌSHI, AND THE LAGOONS.
2. THROUGH THE PENINSULA TO KATSU-URA, AND ROUND THE SOUTH AND WEST COASTS TO KOMINATO, NOKOGIRI-YAMA, AND KANŌ-ZAN.

These three provinces form a natural division of the country. The opinion of geologists is that a great part of this district, whose sands seem to have been washed up by the sea, together with the wide *Tōkyō* plain which is formed by alluvium washed down from the central mountain-ranges, was submerged in quite recent times, and that only the southern half of the peninsula of *Kazusa-Bōshū* stood up out of the waves. This process



of rising and drying is still going on. The large lagoons on the lower course of the Tonegawa gradually shrink in size, and the same is true of Tōkyō Bay. From these considerations it will be inferred that the northern parts of this district are somewhat dreary travelling. The S. portion from Kanō-zan downwards, with tuff ranges which, though not exceeding 1,200 ft., seem higher because rising almost directly from the sea, will best reward the tourist's trouble. The coast of Bōshū in particular affords lovely views, as well as a mild winter climate.

# 1.—CHIBA, CHŌSHI, AND THE LAGOONS.

## THE SŌBU RAILWAY.

Distance from Tōkyō	Names of Stations	Remarks
	TŌKYŌ (Ryō-goku-bashi)	
1m.	Honjo	
2	Kamedo	
3½	Hirai	
6	Koiwa	
7½	Ichikawa	
10	Nakayama	
12½	Funabashi	
14½	Tsudanuma	
17½	Makuhari	
20½	Inage	
22½	CHIBA Jct.....	{ Change for Mobara and Ohara.
27½	Yotsukaidō	
32½	Sakura Jct.....	{ Change for Narita.
41	Yachimata	
42½	Hyūga	
45½	Naruto	
49	Matsuo	
51½	Yokoshiba	
56½	Yōka-ichiba	
59½	Hikata	
62½	Asahi-machi	
64	Iio	
67½	Saruda	
70½	Matsugishi	
73	CHŌSHI	

This whole line traverses flat country. Before reaching *Ichikawa*, we cross the Yedo-gawa where there is often a pretty view of boats sailing up the river. The high, wooded bluff on the l. bank is

*Kōnodai*, the seat of a military academy. At *Nakayama* stands *Hokekyōji*, a popular temple devoted to the worship of Kishi Bojin (see p. 48).

*Funabashi* is a large town. *Inage* has a bathing establishment called *Kaiki-kwan*.

*Chiba* (*Inns*, Kanō-ya, Umematsu-ya) is a prefectural capital. This prefecture ranks next to Yezo in the abundance of its marine products, the district of Ku-jū-ku-ri to the S. of Cape Inuboe affording the richest field. At Chiba the line leaves the coast, and strikes N.W. for

*Sakura* (*Inn*, Kome-ya), a garri-son town, and Narita (p. 143). From *Yokoshiba* onwards, the country is very sandy, yet green, owing to cultivation and pine-woods.

*Chōshi* (*Inn*, Daishin, over 1 m. from the station) extends for 2½ m. along the r. bank of the Tonegawa, which here contracts, and rolls between sharp rocks into the sea. The *Temple of Kwannon*, crowning an eminence which divides the town into two halves, commands an agreeable prospect. Chōshi is noted for its soy, the manufacture of which may be seen at Tanaka Gamba's establishment, which supplies the Imperial Household. The chief occupation of the inhabitants is fishing. Immense quantities of *iwashi*, a fish resembling the pilchard but smaller, are caught here and all along the coast. They are boiled in huge cauldrons to obtain the oil, which is used for lamps; and the residue, dried in the sun, is sent inland for manure. The odour may be better imagined than described. Chōshi has also, of late years, become an important whaling centre.

Visitors to this portion of the coast will find it pleasanter to put up at *Cape Inuboe*, 1 ri 18 chō from Chōshi station. There is a good *inn*, the Gyōkei-kwan, situated in a small bay close by the lighthouse,

and much frequented during the summer months. The whole coast called *Ku-ju-ku-ri no hama*, stretching S. from Chōshi, is flat, sandy, and uninteresting.

Travellers desirous of seeing something of the large lagoons on the lower course of the Tonegawa, might vary the return to Tōkyō by taking steamer up the river to Ōfunatsu on the *Kita-ura lagoon*, thence also by steamer to Tsuchiura on the *Kasumi lagoon*, and home by train in 2½ hrs. There is daily communication.

The lagoon called *Kita-ura* is 6 *ri* long from N. to S. and 1 *ri* wide. *Kasumi-gara* is 36 *ri* in circuit and of a very irregular shape. Its shores are flat and well-wooded. The island on the S.E. side is called *Ukishima*. Pearls are found in the vicinity.

The vill. of *Ōfunatsu* (Inn, Dai-koku-in) stands near the S. extremity of the *Kita-ura lagoon*, 18 *chō* by jinrikisha from the ancient temple of *Kashima*, a noted pilgrim resort. A broad avenue leads to the temple, which is surrounded by a grove of fine cryptomerias.

The name *Ka-shima* means "Deer Island;" but the district is an island no longer, and the deer are extinct. The temple is usually said to have been founded in the "Age of the Gods," and certainly dates from the prehistoric epoch. The yearly festival takes place on the 9th March; a greater festival once in thirteen years, the last occasion having been the 1-3 Sept. 1906.

A small enclosure behind contains the *Kaname-ishi*, or "pivot stone," supposed to be a pillar whose foundation is at the centre of the earth. This, though celebrated, is insignificant as a sight, as one sees nothing but a few inches of stone.

One account is that under this spot lies confined the gigantic fish called *namazu*, whose contortions are the cause of earthquakes, and that the stone acts as some restraint on the creature's movements. Mitsukuni, the second Daimyō of Mito, is said to have dug round it for six days without finding the lower end.

About 1 m. from the temple is a stretch of moorland called *Takama-no-hara*, literally, "the Plain of High Heaven," where the gods are supposed to have assembled in days of yore; but, according to Mr. W. G. Aston, the name is nothing but a poetical synonym for "the sky."

A canal connects the two big lagoons. The trip from Ōfunatsu to *Tsuchiura* (see p. 222) occupies about 6 hrs. The mountain constantly seen ahead is *Tsukuba*.

## 2.—THROUGH THE PENINSULA TO KATSU-URA, AND ROUND THE S. AND W. COASTS TO KOMINATO, NOKOGIRI-YAMA, AND KANŌ-ZAN.

This makes a good winter trip either on foot or by jinrikisha, as the climate is mild and the accommodation good. There being steam communication daily with Tōkyō from *Katsu-ura*, *Amatsu*, *Hōjō*, and the various villages on the W. coast of the peninsula, travellers wishing to curtail their journey can do so at almost any point.

The first stage is by train to Chiba, whence by another line,—that running to Ōhara (Inn, *Katsuo-kwan*.) on the E. coast,—as far as *Mobara*. The itinerary onwards is as follows:—

MOBARA to:—	Ri	Chō	M.
Chōnan .....	2	—	5
Ōdaki .....	3	20	8½
Katsu-ura .....	5	16	13½
Kominato .....	3	21	8½
Amatsu .....	1	3	2½
Kamogawa .....	1	27	4½
Emi .....	2	12	5½
Wada .....	1	7	3
Matsuda .....	1	18	3½
Shirako .....	1	5	2½
Asahina .....		33	2½
Shirahama .....	2	27	5½
Mera .....	1	34	4½
TATEYAMA .....	2	20	6½
Hōjō .....		13	4½
Kachiyama .....	4	6	10½
Hota .....		33	2½

Kanaya .....	1	8	3
Take-ga-oka .....	1	21	4½
Tenjinyama (Minato) .....	34	2½	
Kanō-zan .....	3	—	7½
KISARAZU .....	4	23	11½

Total .....	48	31	119½
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From Mobara southwards to the coast the road leads through numerous small valleys, cultivated and well-wooded.

**Chōnan** (*Inn*, Kōji-ya). The Temple of *Kasamori*, dedicated to the Eleven-faced Kwannon, 1 *ri* from this town by jinrikisha, is a curiosity worth turning aside to see. It stands among patriarchal pines and cryptomerias, and is built on a platform resting on the point of an irregular conical rock some 50 ft. in height, the edges being supported by stout wooden scaffolding. Three flights of stairs lead to the top. Of the numerous votive offerings brought by rustic worshippers, the most touching are suits of tiny children's dresses hung up in glass cases. There is a fair *inn* at the bottom of the hill on which the temple stands.

The holy image here worshipped, say the temple records, was carved out of camphor wood by Dengyō Daishi; and though the minor buildings have been burnt down at various times, the main shrine, which dates from the year 1028, subsists unhurt to this day,—a proof of the goddess's special grace. The annual festival is celebrated on the 17th August.

Retracing our steps to Chōnan, we next reach

**Ōdaki** (*Inn*, Ōdaki-ya), a fair-sized country town. On approaching the coast, the road becomes smooth and firm. It has been cut out of the low rounded hills formed of sea sand which characterise this region, while the intervening valleys have been filled in and built up to the necessary level. The sea comes in sight just before reaching

**Katsu-ura** (*Inn*, Katsu-ura Hotel), a clean and thriving little seaport town. The temple crowned

hill above it commands an extensive view.

The fishermen all along the coast of these provinces of Kazusa and Bōshū occasionally wear gorgeous gowns adorned with stamped coloured designs of the rising sun, birds, fishes, singing-girls, etc. These are rewards bestowed by their employers on the occasion of large catches, and are brought out on high days and holidays.

Turning westward, it is a pretty walk hence along the coast, with *Cape Nojima* standing out clearly in the distance. Considerable tunnelling through the soft limestone rock, and cuttings in the cliffs, save many ups and downs on the way. The long vill. of

**Kominato** (*Inn*, Seikai-rō) fringes the shores of a small bay. The western part is Kominato proper, the eastern is called *Uchi-ura*, at the entrance to which stands a temple famous throughout Japan as the birthplace of the great Buddhist saint, Nichiren (see p. 80).

According to some, the original site of the temple founded by Nichiren himself on the very spot which gave him birth, is now under a stretch of sea called *Tai-no-ura*, said to be the resort of numbers of *tai* fish, which are held sacred by the fishermen. Another tradition is that from the day of the saint's birth until he was seven days old, two of these fish five feet long used daily to appear in the pond in his father's garden, whence the spot, since covered by the waves, took its name of "*Tai Bay*."

The temple raised to the memory of Nichiren is called *Tanjōji*, or the Temple of the Birth. The main temple is an unpainted wooden building, 72 ft. square inside, erected in 1846. The porch has some excellent carvings of tortoises and lions' heads. The birds in the brackets of the transverse beams and the dragons above are also good. The interior is simple, its only decoration being four large panels carved with dragons, and a coffered ceiling with the Mikado's crest painted in each compartment. On the altar stands a handsome black and gold

shrine containing a life-like image of the saint, who is represented as reading from a richly gilt scroll. The doors of the shrine are kept closed except during service, when they are thrown open in order that worshippers may gaze upon Nichiren's countenance.

To the r., just inside the outer gate, is a small square building over the well which nominally supplied the water (*tanjō-sui*) used to wash the infant saint,—nominally only, because the original spot was overwhelmed by a tidal wave in A.D. 1498.—The annual festival takes place on the 12th and 13th days of the 10th moon, old style.

**Amatsu** (*Inn*, Abura-ya at the W. end) is another very long village, and a better place to stay at than Kominato.

A little more than 1 *ri* due N. of Amatsu, and approachable by jinrikisha, stands the mountain vill. of *Kiyosumi* (*Inn*, Yamaguchi-ya), 1,090 ft. above the sea, celebrated for its temple to Kokuzō Bosatsu. The way leads up through pine-woods, which cover the hills as far as the eye can reach. The handsome main shrine contains some good carvings of Buddhist deities. Its site too is remarkably beautiful, giant cryptomerias sheltering the grounds. The small eminence close by the temple commands a glorious prospect, both landward and seaward. The invigorating air and the absence of mosquitoes attract many Japanese visitors during the summer.

[From Kiyosumi, a direct road through pine-woods cuts due W. across the peninsula to *Hota*, about 10 *ri*.]

**Kamogawa** (*Inn*, Yoshida-ya) is a place of some size. The chief object of interest on this part of the coast is *Niemon-jima*, a tiny islet off Cape Nabuto. The road passes within a few *chō* of the ferry.

During a reverse of fortune, Yoritomo

was assisted by one Niemon, and sheltered in a cave on this islet. When he rose to supreme power, he granted the sole possession of the islet (no wide domain certainly) to his benefactor, whence its present name.

From here on to **Emi** (*Inn*, Koike-ya) and beyond, daffodils and other flowers abound near the sea-shore, and fill the air with their fragrance at Christmas time.

**Matsuda** (*Inn*, Kawa-gishi).

[Here there is a short cut across the small province of Bōshu at its narrowest part to *Hōjō*, 3 *ri* 25 *chō*.]

Some tepid mineral water is led into Chigura Onsen (whence its name), in the township of *Asahina*.

[At *Shirahama*, again a road cuts across to *Hōjō*, about 3 *ri*.]

On the low headland of *Nojima*, stands a fine lighthouse, whose light is visible for 20 miles. During this part of the way Vries Island remains constantly in view, with its pillar of smoke by day and fire by night.

Near *Mera* stands another light-house. Fishing-boats put out in large numbers during the season to catch bonitos around Vries Island and the other isles of Izu. *Su-no-saki*, lit. "sand cape," deserves its name, and the way round it is not recommended. Our inland route leads by a finely graded road to

**Tateyama** and **Hōjō** (*Inns*, \*Kimura-ya, \*Yoshino-kwan). These two towns are practically continuous, being only separated by a small stream. *Hōjō* commands an incomparable view of Fuji across the sea. Nowhere else does the mountain seem to rise to so great a height, completely dominating the Oyama and Amagi ranges which extend r. and l., while on either hand the shores of the bay stretch round to form a fitting frame for this lovely picture. The little bay of Tate-

yama is known in Japanese as *Kagami no ura*, or "Mirror Reach," and has become a favourite bathing resort.

A steamer leaves Hōjō daily for Tōkyō at about 10 A.M., calling at several places along the coast of Bōshū and Kazusa, and reaches Tōkyō in 7 hrs. under favourable circumstances. Another leaves about noon, calling at Uraga.

A good jinrikisha road leads along the coast through *Kachiyama* (Inn, Hinamatsu-ya), *Hota*, and *Motona*, the two latter being continuous. The climb up *Nokogiri-yama* from Motona, and the descent to the same vill. will occupy about 1½ hr. This mountain takes its name, which means "Saw Mountain," from the serrated ridge of peaks that follow each other in regular gradation, from the highest on the E. down to the sea-shore. Round the promontory thus formed, passes the highway to *Kanaya* (poor inn). Scattered over the south side of the mountain are the remains of a set of stone images of the *Five Hundred Rakcan*, many of them now headless or otherwise mutilated. Besides these, there is a pretty shrine hewn out of the living rock, with a stone effigy of the person to whose initiative the carving of the other five hundred images was due.

Tunnelling characterises this section of the road onwards for several miles.

*Tenjin-yama*, also known as *Minato* (Inn, Suiryō-kwan). This prettily situated place contains a few *sake* breweries and soy manufacturing. About 1 m. off rises *Myō-ken-yama*. The way now ascends the valley of the *Minato-gawa* to *Sakurai* (not to be confounded with a similarly named vill. near *Kisarazu* mentioned in next col.), and thence up the slopes of *Kanō-zan*. The vill. of

*Kanō-zan* (Inn, Marushichi), stands on the top of a mountain of the same name, which, rising to a height of 1,260 ft. on the borders of

Kazusa and Bōshū, forms a conspicuous object in the view across Tōkyō Bay. The inn faces W., and commands a superb prospect:—below, the blue waters of Tōkyō Bay, beyond which rises Fuji; to the l., the Hakone range; to the r., the Ōyama and Tanzawa ranges; and further N. the Nikkō mountains, Akagi-san, and Tsukuba. Even more comprehensive is the view from the hill just below the inn, used as one of the principal trigonometrical survey stations of Japan. Among the prettiest walks at Kanō-zan is one to a waterfall, 35 ft. in height, 1 mile from the vill. The volume of water is small; but the basin into which it falls is curious, having rocks on either side coming together like the bow of an ironclad.

A 10 min. walk, affording a view unique in its way, is as follows:—Passing through the lower street of Kanō-zan towards the E., we reach l. a flight of 218 stone steps, at the top of which stands a small Shintō shrine. This is the highest point of the mountain; but, being overgrown with lofty trees, offers no view. Opposite the steps on the r., a short path leads to the brow of the hill, whence there is a fine prospect towards the E. and S. The side of the mountain here slopes away abruptly; and below, as far as the eye can reach, lie low but sharp ridges covered with brushwood, intersecting and meeting so as to form a multitude of tiny valleys. The view from this point has therefore received the name of *Ku-jū-ku Tani*, or the "Ninety-nine Valleys."

The descent to the foot of Kanō-zan is about ¾ hr. walk, whence through rural scenery to *Sakurai*, a small vill. 22 *chō* from the flourishing port of

*Kisarazu* (Inn, Torikai). From here there is daily steam communication with Tōkyō (see p. 112); also with Yokohama in about 3 hrs. The boats leave Yokohama

n the morning, and return the same afternoon. A short line of railway connects this place with Sōga and Chiba.

## ROUTE 22.

## THE EAST COAST RAILWAY.

(Cf. *Eastern and Northern Japan Maps.*)

FROM TŌKYŌ TO MITO, AND ALONG THE COAST TO TAIRA AND SENDAI.

Distance from Tōkyō	Names of Stations	Remarks
1½ m.	TŌKYŌ (Ueno)	
2½	Nippori	
3½	Mikawashima	
4½	Minami Senju	
5½	Kita Senju	
7½	Kameari	
8½	Kanamachi	
10½	Matsudo	
13½	Mabashi	
18½	Kashiwa	
20½	Abiko Jct. ....	For Narita
24½	Toride	
28½	Fujishiro	
29½	Sanuki	
32½	Ushiku	
37	Arakawa-Ōki	{ Alight for Tsukuba, see p. 145.
41	Tsuchi-ura .....	
44½	Kandatsu	
49	Takahama	
51½	Ishioka	
55½	Hatori	
58½	Iwama	
62½	Tomobe Jct. ....	For Oyama
65½	Uchihara	
69½	Akatsuka	
73	MITO	
79½	Sawa	
82½	Ishigami	
86½	Ōmika	
89½	Shimo-Mago	
92½	Sukegawa	
96½	Kawajiri	
102½	Takahagi	
108	Ischara	

112½	Sekimoto	{ Road to Shirakawa on the Northern Ry.
115½	Nakoso	
118	Ueda	
122½	Izumi	
126½	Yumoto .....	
128½	Tsuzura	
131½	TAIRA	
134½	Kusano	
137½	Yotsukura	
140½	Hisa-no-hama	
145½	Hirono	
149½	Kido	
155½	Tomioka	
161½	Ōno	
165½	Nagatsuka	
168½	Namie	
173½	Kotaka	
177	Iwaki-Ōta	
179½	Harano-machi	
184½	Kashima	
192½	Nakamura	
197½	Shinchi	
201	Sakamoto	
206½	Yoshida	
209½	Watari	
214½	IWANUMA Jct.	

This line, traversing the provinces of Shimōsa, Hitachi, and Iwaki, joins the Northern Railway (Route 69) just south of Sendai, and thus affords an alternative route for the traveller proceeding northwards.

Running through the rice plains that surround Tōkyō and Mito, it then passes along the narrow strip of cultivated ground bordering the Pacific Coast, which it closely skirts most of the way to Taira. Interesting glimpses are obtained of some of the lagoons connected with the Tonegawa; and although the coast line is sandy and monotonously straight, the breakers and occasional rocky inlets, with fishing villages here and there, lend variety and colour. In the section north of Taira, the Iwaki hills stretch in one low, unbroken line on the l. almost all the way to Iwanuma. The railway runs midway between the hills and the coast, and beyond Tomioka station the sea rarely comes in sight.

Diverging from the Northern Railway at Nippori, the line strikes due E., passing through Senju, an extensive suburb of Tōkyō. After

crossing the Nakagawa and Yedogawa, it turns northwards, and reaches the main stream of the Tonegawa, which is spanned by a long iron bridge at

Toride (*Inn*, Yamaguchi-ya), a cleanly town on its l. bank. The *Ushiku-numa*, seen to the l. beyond *Fujishiro*, is a long, narrow, and shallow lagoon. *Tsukuba-san*, with its twin peaks, also comes in sight l. before

Tsuchiura (*Inn*, Matsu-ya), which stands at the W. end of *Kasumi-ga-ura* (see p. 217), the largest of the lagoons. Small steamers start every morning, and call at the villages scattered along the shore.

As the train approaches Mito, a number of cavities are seen on the l. in the high bluff on which a portion of the town is built. These galleries were hollowed out for the sake of the blocks used in the manufacture of soft-stone furnaces.

Mito (*Inns*, Mito Hotel, at station; Shibata-ya, semi-Europ.), the principal town of the province of Hitachi and capital of the prefecture of Ibaraki, lies some 3 *ri* inland from the shore of the Pacific Ocean, on rising ground in the midst of a wide plain. The town is in three divisions, the Lower Town, the Upper Town, and the Castle Enclosure which lies between the other two. The castle, where formerly dwelt the lords of Mito, is picturesquely situated on the crest of the high ground that rises from the plain. The defences consisted of deep trenches on the upper town side, and lofty banks—the edge of the hill in fact—on the other, with a small moat below. Three large gates and one tower still remain. It is worth while walking round the castle and under the beautiful trees within the grounds. The large Garden, known as *Tokura Koen*, on the W. of the upper town, overlooking the mere of Semba, is also prettily situated.

It was laid out some sixty years ago by Rekkō, lord of Mito, as a retreat for himself after handing over the cares of government to his successor. See p. 79 for the part played by this noble house in the modern history of Japan.

A good view is obtained from the summer-house in the garden, where men of letters formerly assembled to write verses and practise calligraphy. The staple manufactures of the province are cloth and paper. Tobacco is also made into cigarettes in large quantities, and a considerable export trade is carried on in both salt and fresh-water fish.

The visitor with time to spare may run out by jinrikisha to the pleasant sea-side hamlet of *Oarai* (*Inn*, Kimpa-rō), 3 *ri*.

A short line of railway connects Mito with *Ota*, an important town some 14 m. to the N.

Very little of the town of Mito is visible from the train, which merely skirts the S. and E. suburbs. Leaving it, we cross the Nakagawa, noted for its salmon, and in  $\frac{1}{2}$  hr. approach the Pacific Coast at *Ōmika*. *Sukegawa* has good inns situated close to the shore. The ancient highway will often be distinguished on the r. by its avenue of pine-trees. There are two pretty pieces of sea-beach on this section visible from the carriage windows,—one at *Isohara*, where the small promontory of *Tempi-san*, with its fine trees and rocks, recalls Enoshima in miniature, and another near

*Nakoso* (*Inn*, Ō-un-kaku), close to the boundary of the provinces of Hitachi and Iwaki. At Nakoso also stood in ancient times one of the barriers erected by government in days when the object was, not to encourage travel, but to impede it. This spot was immortalised in verse by Minamoto-no-Yoshiie (p. 73, under Hachiman Tarō), while on his way back from conquests in the north.

Every lover of Japanese poetry knows the lines by heart. They run thus :—

*Fuku kaze wo  
Nakoso no seki to  
Omoedomo  
Michi mo se ni chiru  
Yama-zakura kana!*

which may be Englished as follows:—

“ Methought this barrier, with its gusty breezes, was a mere name; but lo! the wild cherry-blossoms flutter down so as to block the path.”

The railway leaves the sea near *Ueda*, to strike in amongst a maze of conical hills, which has necessitated much tunnelling. 1 *ri* 13 *chō* from *Izumi* lies the little port of *Ona-hama*, almost the sole place of refuge on this inhospitable coast. Two miles to the N.W. of

*Yumoto* (*Inn*, *Shōhaku-rō*, with hot mineral baths), are the coal-mines of *Onoda*, near *Yumotake* (2,060 ft.), a conspicuous peak.

*Taira* (*Inn*, *Sumiyoshi-ya*), situated in a basin enclosed on every side by low hills, is the only town N. of *Mito* of any importance on this line.

[Though the Province of Iwaki offers few attractions, the following itinerary from *Taira* to *Kōriyama* on the Northern Railway is given for the benefit of such as may desire to traverse it. The road mostly leads N.W. up the course of the *Natsui-gawa* (charming in autumn with the maples lining its banks), and is practicable for jinrikishas. The best stopping-places are *Ono-Niimachi* and *Miharu*, the latter town being connected with *Kōriyama* by tramway.

#### Itinerary.

TAIRA to:—	<i>Ri</i>	<i>Chō</i>	<i>M.</i>
Uwadaira .....	2	23	6½
Kawamae .....	4	20	11½
Ono-Niimachi .....	4	14	10¼
Kadosawa .....	3	16	8½
Miharu .....	3	8	8
KōRIYAMA .....	3	11	8

Total .. 21 20 52½]

Between *Yotsukura* and *Hirono* lies the most picturesque portion of this railway. Spurs of the hills run down to the shore; and as the train emerges from the tunnels that have been cut through them, delightful sea views appear at every opening. In the vicinity of *Hirono* some coal-mining is carried on. Tunnelling continues at intervals on to *Namie*, whence for many miles low hills project in all directions like tiny peninsulas, and the intervening valleys are cultivated with rice. These give place after *Hara-no-machi* (*Inn*, *Maru-ya*), which is a fair-sized town, to an alternation of pine-woods and paddy-fields.

*Nakamura* (*Inn*, *Ise-ya*). The hamlets of *Matsukawa-ura* (*Inn*, *Ise-ya*) and *Haragama* (*Inn*, *Tōyō-kwan*) lie 1 *ri* 8 *chō* and 1 *ri* 20 *chō* respectively in the same direction from this station, with excellent sea-bathing and pretty scenery. *Matsukawa-ura* stands on a large lagoon, separated from the sea by a long strip of sandy beach. Tiny islets covered with pine-trees dot the lagoon, whose shores are also lined with fine old specimens of the same tree. *Haragama* is on the sea-coast. These places are crowded with visitors during the summer season.

On leaving *Shinchi*, where we obtain our last peep of the sea, the double rows of pine-trees planted to screen the fields form an unusual feature in the landscape. Soon the Iwaki hills draw in a little; and on passing *Yoshida*, a rice plain stretches away to the north. The wide sandy bed of the *Shiroishi-gawa* is crossed just before entering the junction of

*Iwanuma* (see Route 69).









SECTION II.  
CENTRAL JAPAN.

*Routes 23—46.*



## ROUTE 23.

THE TŌKAI DŌ BY RAIL FROM TŌKYŌ  
TO KYŌTO AND KŌBE.FROM OKITSU TO SHIZUOKA VIA THE  
TEMPLES OF KUNŌ-ZAN. WATER-  
FALL OF YŌRŌ.

Distance from Tōkyō	Names of Stations	Remarks		
Miles.	TŌKYŌ (Shim- bashi)		150½	Kakegawa
3½	Shinagawa .....		158	Fukuroi
6	Ōmori .....		160½	Naka-izumi
10	Kawasaki .....	See Route 3.	165	Tenryū-gawa....
12½	Tsurumi .....			
16½	Kanagawa .....			
17	Hiranuma			
18	YOKOHAMA	See bottom of 228.	167½	HAMAMATSU ..
20½	Hodogaya		174	Maizaka
26	Totsuka	Change for Kamakura & Yokosuka....	179½	Washizu
29½	ŌFUNA Jct....		186	Futagawa
32½	Fujisawa		190½	Toyohashi .....
37	Chigasaki	Alight for as- cent of Ōya- ma (p. 108).	195½	Goyu
40½	Hiratsuka .....		201	Kamagōri
42½	Ōiso		210½	Okazaki
46	Ninomiya		215½	Anjō
49	KŌZU .....	Alight for Miyanoshita, Hakone, and Atami.	220½	Kariya
55½	Matsuda		223½	Ōbu .....
58½	Yamakita	Alight for as- cent of Fuji.	227½	Ōtake
64½	Oyama		232½	Atsuta
71	Gotemba .....		235½	NAGOYA Jct....
80½	Sano		237½	Biwajima
83½	Mishima Jct....	Change for Shuzenji.	241½	Inasawa
86½	Numazu		246	Ichino-miya ....
90½	Hara	Travellers from the west alight for Fuji.	249½	Kisogawa
96	Suzukawa .....		254½	GIFU
98½	Fuji		258	Hozumi
101½	Iwabuchi .....		263	Ogaki .....
104½	Kambara	Alight for Minobu (Rte. 30).	268	Tarui
110½	Okitsu .....		271½	Seki-ga-hara
113½	Ejiri	Excursion to Kunō-zan.	276	Kashiwabara
120½	SHIZUOKA		278½	Nagaoka
128½	Yaizu		281½	Samegai
132½	Fujieda		285½	MAIBARA Jct...
137	Shimada		289	Hikone
140½	Kanaya		292½	Kawase
146	Hori-no-uchi		297½	Notogawa
			302½	Hachiman
			308½	Yasu
			313½	KUSATSU Jct...
			320	Baba (ŌTSU)
			322	Otani
			325½	Yamashina
			328½	Inari
			330	KYŌTO
			334	Mukōmachi
			338½	Yamazaki
			343½	Takatsuki
			347½	Ibaraki
			352	Suita
			356½	ŌSAKA
			361½	Kanzaki Jct....
			366	Nishi-no-miya
			371½	Sumiyoshi
			376	San-no-miya ....
			377½	KŌBE

Travellers  
down rapids  
of Tenryū  
& bound E.,  
enter train  
here, but ex-  
press does  
not stop.Tenryū travel-  
ers for the  
Went train  
here.Branch to  
Toyokawa.Branch to  
Handa and  
Taketojo.Change for Ise  
and Kwansai  
Ry.

Branch to Ise.

Branch to  
Yōrō and  
Kuwana.Change for  
Nagahama &  
Tsuruga.Change for  
Kwansai line.Branch to  
Maizuru.See caution at  
end of Route.



for a few min. over the same ground, soon diverging to the l. Others are run along a loop, and omitting the chief station of Yokohama, touch only at *Hiranuma*, a suburb 2 miles to the N. At

Ōfuna Junction, a short branch line takes travellers to the famous Daibutsu at *Kamakura* (see pp. 101-3).

**Fujisawa** (*Inns*, Inage-ya; Wakamatsu-ya at station). The spacious temple of *Yugyō-dera*, 8 *chō* from the station, is known far and wide for the wonderful powers of healing, etc., ascribed to its successive abbots. The established custom is for the abbot to spend all his time in pious journeyings, and return to Fujisawa only at the approach of death. Fujisawa is the nearest station for the sacred island of *Enoshima* (see p. 104). After passing Fujisawa, the Hakone range, behind which towers the cone of *Fuji*, begins to come in sight r. Soon afterwards, the line crosses the broad, stony bed of the River Banyū, which rises in Lake Yamanaka on the N.E. flank of *Fuji*. At

*Hiratsuka* stand r. the works of the Japan Explosives' Co. (Messrs. Armstrong), covering ground 5 m. in circumference.

**Ōiso** (*Inn*, \*Tōryō-kwan; *Europ. rest.* Miyoshi-ya) is a fashionable bathing resort. The coast from here onwards is well-protected from winter winds, an advantage to which the groves of orange-trees covering the surrounding slopes bear witness.

Ōiso, though apparently so insignificant a place, boasts considerable antiquity. Mention of it occurs in the story of the Soga Brethren's Revenge, in the 12th century (see p. 84). Of recent years' it has again assumed a sort of importance. Here the leaders of the Japanese political world have their villas, where those informal meetings are held which foreshadow the creation or overthrow of coteries and Cabinets.

At **Kōzu** (*Inn*, Kōzu-kwan), the line turns inland up the valley of

the Sakawa-gawa, in order to avoid the Hakone mountains. The scenery now becomes hilly, with to the l. the chief peaks of the Hakone range,—Futago-yama (the "Twin Mountain," so-called from its double round summit), Myōjin-gake, Kamiyama, and Kintoki-zan (tooth-shaped). An extra engine is put on at

### Yamakita

[From this station it is a picturesque, but easy, walk of a little under 1 m. to a waterfall some 200 ft. high, called *Hirayama no Taki*. The Sakawa-gawa here abounds with trout, which are brought to the station for sale in the form of rice sandwiches (*sushi*).]

to help the train up to Gotemba, the highest point on the line,—1,500 ft. above sea-level. After Yamakita the scenery becomes wilder, and there is a rapid succession of tunnels and bridges. The extensive buildings on the r. at *Oyama* station (not to be mistaken for the mountain Ōyama, with a long Ō) belong to a cotton spinnery. Reaching

**Gotemba** (*Inn*, Fuji-ya at station; the old vill. is 12 *chō* distant), the passenger finds himself in the broad and fertile plain surrounding Fuji's base,—a plain whose soil indeed has been formed by the outpourings of the great volcano during countless ages. Nothing here interrupts the view from base to summit. The long-ridged wooded mountain immediately to the l. of Fuji is *Ashitaka* (see p. 170). The range to the spectator's l. from the carriage window is the Hakone range, the lowest point of which, seen from here is the *Otome-tōge* leading over to Miyanoshta.

Gotemba (literally, "Palace Site") derives its name from having been the seat of the hunting-lodge of the great Shōgun Yoritomo, when he came from his capital at Kamakura to hunt in the neighbourhood of Fuji. The *Fuji-no-maki-gari*, as these royal hunting parties were called,



are often represented in art, especially on screens; and various localities in the surrounding country-side have names connecting them with incidents real or imaginary of the chase.

Seven miles S. of Gotemba, at the hamlet of *Kōyama*, stands a lepers' home, conducted by the French Catholic fathers.

At *Sano*, there is a semi-Europ. Hotel close to the pretty waterfall (*Sano no taki*), 12 *chō* from the station by jinrikisha. *Kei-ga-shima* 17 *chō* beyond the falls, is another picturesque spot, remarkable for its curious rocks.

The traveller still has *Fuji* and *Ashitaka* to his r., the other mountains from r. to l. being *Amagi-san* in *Izu*, *Yabazu-yama* (a small peak), *Higane-san*, the *Hakone* range, and in front—isolated as if let drop independently into the plain—*Kanoki-yama*. The railway turns west, and rejoins the old Tōkaidō at

*Numazu* (Inns, *Sugimoto*, *Kikyō-ya*), a considerable town. Most persons, rather than stay at *Numazu* itself, prefer to go on 25 min. by jinrikisha to a sea-side inn at *Ushibuse*. There is an Imperial villa 1 *ri* out of *Numazu*. It is about

[An electric tram runs from *Numazu* to *Mishima-machi*, there joining the railway to *Ohito* for the *Shuzenji* springs.]

*Suzukawa* (Inns, *Suzuki-ya*, at station; *Bessō*, near the sea) that the nearest and most perfect view of *Fuji* is obtained. Nowhere else does the "Peerless Mountain" so absolutely dominate its surroundings; the red cliff a little over half-way up on the r. flank is *Hōei-zan* (see p. 162). The beauty of the stretch of shore from here to the mouth of the *Fujikawa*, called *Tago-no-ura*, has been sung by a hundred Japanese poets. The *Fujikawa* is noted for its rapids (Rte. 30). From

*Iwabuchi* (Inn, *Tani-ya*, at station) to *Okitsu* is very beautiful,

the space between the sea and a range of hills to the r. becoming so narrow as barely to leave room for the railway to skirt the shore. In the neighbourhood of

*Kambara* (Inn, *Tani-ya*), fields of sugar-cane will be observed.

The cultivation of the small but hardy Chinese variety of the sugar cane (*Saccharum sinense*) is carried on with fair success in the warmer provinces of Japan, such as *Mikawa*, *Owari*, *Kishū*, *Shikoku*, and *Satsuma*. Being unable to withstand the frosts of winter, it is planted out in March or April, and harvested not later than November. The cane, which is used for planting is buried in a dry place to preserve it from the cold. In spring it is cut into pieces, which are planted out in the usual way.

*Okitsu* (Inns, *Tōkai Hotel*, semi-Europ.; *Minakuchi-ya*) has good sea bathing and a lovely view of the Bay of *Suruga*, the large mountainous peninsula of *Izu*, and to the r. the point of land called *Mio-no-Matsubara*, celebrated alike in poetry and art. It is covered with pine-trees, is low and sandy, hence more pleasant to look at than to walk on. Still further to the r. lie the *Kunō-zan* hills, with the seaport town of *Shimizu* nestling at their base.

At *Mio-no-Matsubara* is laid the scene of *Hō-goromo*, or "The Robe of Feathers," one of the prettiest and most fanciful of the Japanese Lyric Dramas (*Nō* *Uta*). A fisherman, landing on this strand, finds a robe of feathers hanging to a pine-tree, and is about to carry it off as treasure-trove, when a beautiful fairy suddenly appears and implores him to restore it to her, for that it is hers, and without it she cannot fly home to the Moon, where she is one of the attendants on the thirty monarchs who rule that sphere. At first the fisherman refuses to grant her request. He only does so when, after many tears and agonies of despair, she promises to dance for him one of the dances known only to the immortals. Draped in her feathery robe, she dances beneath the pine-trees on the beach, while celestial music and an unearthly fragrance fill the air. At last her wings are caught by the breeze, and she soars heavenward past Mount *Ashitaka*, past *Fuji*, till she is lost to view. There is still a small shrine on *Mio-no-Matsubara* dedicated to this fairy, where a relic of her robe is shown.

The *Temple of Seikenji* or *Kiyomidera* at Okitsu, belonging to the Zen sect of Buddhists, merits a visit, partly for the sake of the view, partly for the temple itself and the temple grounds, which even the railway, though it cuts through them, has not entirely spoilt. The very plain altar in a small shrine near the *Hondō*—a large hall paved with tiles—contains funeral tablets of all the Shōguns of the Tokugawa dynasty. The *Apartments*, built in 1865 for the use of the Shōgun Iemochi, afford a good example of Japanese domestic architecture. Two stone praying-wheels will be observed in the grounds: likewise some 300 stone images of *Rakan* (p. 51). The creeping plum-trees in front of the temple are said to have been planted by Ieyasu's own hand.

[A detour of 6 or 7 hrs. to **Kunō-zan** will afford the traveller a real *multum in parvo*,—splendid views, several temples, nearer acquaintance with Japanese town and country life off the beaten track.—The plan is to leave Yokohama by the first train, alight at Okitsu, and thence go by jinrikisha with two men, rejoining the railway at Shizuoka, where sleep. The temple of *Seikenji*, described above, is first visited; thence through *Ejiri*, and *Shimizu*, a bustling seaport. Then the way strikes inland to *Tesshūji*, two small temples, one at the base, the other on the top of a low hill called *Fudaraku-san*. The view from the upper one, dedicated to Kwannon, is panoramic, recalling a painting by Claude. At the beholder's feet stretches a green carpet of rice-fields, with the town of Shimizu and the curious square enclosures in the adjacent sea, used as fish-preserves to supply the needs of the inhabitants in stormy weather. The two

promontories to the l. are the *Sattatōge* and the point near *Kambara*, beyond which come *Fuji*, *Ashitaka*, and the *Hakone* range. The peninsula of Izu extends the whole way round from l. to r., like a gigantic scythe, forming the Gulf of Suruga, while much closer and smaller, making a bay within a bay, stretches the pine-clad promontory of *Mio-no-Matsubara*, which is from here seen to divide at the tip into three points like claws. Near *Tesshūji* stands another temple called *Ryūgeji*, noted for its *sōtetsu* (*Cycas revoluta*) and prickly pears,—the latter a great rarity in Japan; but the view, though fine, is not comparable to that from *Tesshūji*.

The way now leads back to the sea and along the sandy shore, lined with salt-pans, to the hamlet of *Nekoya* (*Inn*, *Ishibashi*), at the foot of *Kunō-zan*, one of a range of hills barely 900 ft. high, but fortress-like in steepness. This was the first burial-place of the great Shōgun Ieyasu, and the shrine here erected in his honour was the original of which those at *Nikkō* are but a more elaborate development. Travellers who are unable to go to *Nikkō*, can therefore obtain an idea of what the *Nikkō* temples are like by visiting *Kunō-zan*.

According to some, Ieyasu's body still lies here, only a single hair or other minute portion having been transported to *Nikkō* (1617).—All the temple buildings have been restored, the carvings repainted, the gates relacquered; and as a necessary precaution, the renovated works of art are covered with plain wooden slabs, which are removed only on great festivals. But the guide will lift up some to show what is behind. The festivals are held on the 17th day of the first moon (old style), on the 17th April and 17th October.

A Buddhist temple had stood on this site from time immemorial, but was pulled down by Takeda Shingen (see p. 84) and a castle built instead. When Ieyasu lay dying at Shizuoka in 1616, he ordered the castle to be razed and the ground again devoted to religious purposes.

The ascent to the temples is by 1036 steps forming a zigzag path cut in the living rock. The tea-house will supply one guide; another—a priest—applied for at the *Shamusho*, or temple office, near the top on the l. A fee of 20 *sen* is charged; but most persons give 35 or 50, and are presented on leaving with some small memento. The view over the sea is glorious, especially from a venerable gnarled pine-tree called *mono-mi no matsu*. The headlands seen hence are Tōme-no-saki, Wada-no-misaki, and Omae-zaki. The well on the r. of the path at this level is said to be 108 ft. deep, and to have been dug by a sixteenth century warrior, Yamamoto Kansuke, the lame and one-eyed retainer of Takeda Shingen. The temples, though "purified" to a certain extent by the pro-Shintō party forty years ago, retain their Buddhist ornamentation. The wooden effigy of a sacred horse l. is by Hidari Jingorō. Up a flight of steps hence, we come r. to the drum-tower, and l. to the site of the five-storied pagoda, which was removed by the "purifiers" as savouring too much of Buddhism. Above these again, are r. the *kaigura* stage, the treasure-house or "godown," containing arms and armour of each Tokugawa Shōgun in fine preservation, and a building formerly dedicated to the Buddhist god Yakushi, and now to the Shintō god Oyama-gui-no-Mikoto; while l. is the building where the sacred offerings are

prepared. The *Oratory* proper (*Go-Haiden*) is painted red on the outside, black and gold within. The square fence (*O Tamagaki*) surrounding it has lovely painted carvings and the gate in the middle of each side is beautifully ornamented. Round the interior hang pictures of the Thirty-six Poetical Geniuses, and there is an elaborate bordering of phoenixes and chrysanthemums, besides gilt coffered ceilings. The arrangement of the Holy of Holies is similar to that at Nikkō (see p. 198); unfortunately the rule against admission to view it is absolute. A final flight of steps behind the oratory leads up to the stone tomb, which is an octagonal monolith. On leaving Kunōzan, the road first follows the sea-shore, and then turns inland, reaching Shizuoka in about 1 hr.]

Between Okitsu and Ejiri, there is a view of Mio-no-Matsubara. After leaving Ejiri, the line turns inland to avoid the Kunōzan hills.

Shizuoka (*Hotels*, Daitō-kwan, Europ. style; Kiyō-kwan) is the capital of the prefecture of the same name, and of the province of Suruga. It is clean and airy, and noted for its manufactures of cheap lacquer-ware, delicate basket-work in curious and beautiful shapes, and fine bamboo plaiting used to cover egg-shell porcelain cups, which are brought from the province of Mino. The tea produced at *Ashikubo*, a vill. 2 *ri* distant, ranks second only to that of Uji. In fact, the heights in all this district, and on to *Fujieda*, are covered with the low, thick tea-bush.

Historically, Shizuoka, is remarkable chiefly as the place where Ieyasu chose to spend the evening of his life in learned leisure, leaving his son Hidetada to carry on the government at Yedo. Here for the first time many of the treasures of Japanese literature, which had hitherto

existed only in manuscript, were put into print. Shizuoka was, until 1897, the place of retirement of the ex-Shōgun Keiki, who lived there in seclusion as a private gentleman. He now, in his old age, occupies a high position at Court in Tōkyō. The castle enclosure is utilised for the garrison. The liveliest days at Shizuoka are the 1st-5th April, when festival cars in honour of the goddess Sengen parade the town.

An afternoon is enough for the sights of Shizuoka, which consist of three fine temples,—Rinzaiji, Sengen, and Hōdai-in. All that remains of the castle are the decaying walls and the moats. Within its enclosure stand the Prefecture and numerous other ugly official buildings. Just outside, in Ōtemachi, is an elegant villa erected for the late Emperor in 1901.

It is a pretty drive of 8 *chō* from the city to the Buddhist temple of Rinzaiji, which stands at the foot of a wooded hill, part of which has been turned into a landscape garden. It belongs to the Zen sect, and is noted for its connection with Ieyasu. The little room of only 4½ mats (*yo-jō-han*), where he learnt to write, is shown, as are several scrolls, screens, pieces of lacquer and porcelain, etc., presented by him to the temple in his old age. There is also a number of *leakemonos* by Kanō Masanobu, Chin Nampin, and other old masters. In the Hōndō is a painted statue of Imagawa Yoshimoto, younger brother to Ujiteru, founder of the temple. Another painted statue represents the second abbot. The *Honzon* is Amida, a black image with a gold background. In a side shrine is preserved the wooden image of Mari-shiten, which Ieyasu—who, for all his political and military genius, was not free from the superstitions of his time—used constantly to carry about with him as a charm. The visitor will also be shown a gilt revolving bookcase, shaped like a pagoda and containing a complete set of the edition of the Buddhist scriptures, printed

for the first time with movable type in 1888. The 1st and 2nd October are the great festival days at Rinzaiji.

The Temple of Sengen, which stands at the N. limit of the town, was erected under the superintendence of Ōkubo Hikozaemon, a personage famous in Japanese history as the minister and confidant of the Shōgun Iemitsu. Though chiefly dedicated to the worship of Kono-hana-saku-ya-hime, *alias* Sengen, the Shintō goddess of Mount Fuji, it is constructed in the most ornate Buddhistic style and decorated with excellent wood carvings. The interior of the oratory proper (*go haiden no ōbiroma*) is a hall 63 ft. by 33 ft., with large solid pillars of *keyaki* lacquered red, two of which form at the same time the corner pillars of the upper storey. The two central compartments of the ceiling are painted with dragons,—one called the *Shi-hō no Ryō*, or "Dragon of the Four Quarters," because, whatever point of the compass it be viewed from, it seems to glare down directly at the spectator; the other, *Hap-pō no Ryō*, or "Dragon of the Eight Quarters, because its glance is directed to every point of the circle. The former of these is by Yusen Hōgan, the latter by Kanō Motonobu. Eight other compartments contain pictures of angels playing on musical instruments, also by painters of the Kanō school. Two broad flights of steps behind the oratory lead up to a building containing two shrines, one sacred to Sengen, the other to Ōnamuji. The two shrines are connected by a room in which a nightly watch was formerly kept by retainers of the Tokugawa family. Do not fail to notice the carvings on the gates leading to these twin shrines. One set represents a lioness with her cub, and on a second panel her royal mate,—both surrounded by peonies, the king of flowers, as the lion is

the king of beasts. Another set represents hawks with pine-trees. Round the shrine itself are carvings of the pine-tree, bamboo, and plum-blossoms by Hidari Jingorō.

Near the main quadrangle is a smaller building called *Sōsha*, formerly dedicated to Marishi-ten and now to the Shintō god Yachi-hoko. It is the newest of all the buildings, and the decorations are therefore in better repair. In the curved roof of the porch is a fine phoenix cut out of a single block of wood; and all round, above the architrave, runs a series of delicate little groups representing the Twenty-four Paragons of Filial Piety. Some Dutch pictures and relics of Yamada Nagamasa, a 17th century adventurer, are preserved inside.

Escaping from Japan as a stowaway on board a merchant vessel bound for Formosa, he obtained a passage thence in a foreign ship to Siam. That country being then at war with a neighbouring State, Nagamasa laid before the King a system of military organization and tactics, for which he received an appointment as general in the army. With the help of a number of other Japanese adventurers, he defeated the enemy in a bloody engagement, took their King prisoner and carried him back to Siam. The Siamese monarch, in recognition of these exploits, bestowed on him his daughter in marriage, together with a dukedom. He ultimately became Regent, as well as commander-in-chief of the Siamese forces. On the King's demise, however, Court intrigues brought his career to a close by poison in 1633.

Beyond the Marishi-ten temple, a flight of 105 stone steps leads up to the *Oku-no-in*, which affords a good view of the town.

*Hōdai-in*, in the town, a spacious temple, is the burial-place of the wife of Ieyasu. Besides several interesting objects of an earlier date, there is here a set of coloured statuettes (all portraits) of 95 soldiers of the Shizuoka prefecture who fell in the China war of 1894-5, producing a comical effect which was far from the intention of the patriotic artist. Other figures in the

garden, made of cement, represent cavalry-men.

The best excursion from Shizuoka is that by jinrikisha to *Kunō-zan* (3 *ri*); see pp. 231-2.

From Shizuoka to Nagoya, a distance of 115 miles, the line for the most part ceases to skirt the sea, and runs over a flat country with low hills on one or both sides, or else among rice-fields. Spurs of the central range forming the backbone of the country are, however, often seen away to the r. Just outside Shizuoka we cross the *Abekawa* close to its mouth, and obtain a pretty glimpse of the sea, with the small promontory of *Kunō-zan* and the large peninsula of Izu, before entering two long tunnels. The *Ōigawa* is crossed after passing the station of *Shimada*. Like all the rivers on this coast, the *Ōigawa* has a bed out of proportion to the small volume of water that generally flows down it, the bed being nearly a mile broad, while the actual stream is not more than some 50 yds., except in flood-time.

In pre-railway days, the passage of the *Ōigawa* was one of the most exciting portions of the journey along the Tōkaidō. No ferry-boats could be used on account of the swiftness of the current, and travellers were carried across on small hand-platforms called *rendai*. The naked coolies who bore these aloft always chose the deepest parts of the stream, in order to impress their fares with a sense of the peril of the undertaking, and thus obtain the largest possible gratuity. This incident of old-fashioned travel is portrayed in almost every set of coloured prints representing the "Fifty-three Stages of the Tōkaidō" (*Tōkaidō Go-jū-san Tsugi*).

**Kakegawa** (*Inn*, Fuji-ya) manufactures *kuzu-ori*, a sort of linen cloth woven from grass.

[The Temple of **Akiha** lies 12 *ri* inland, of which the first 6 *ri* 7 *chō* as far as the vill. of *Mukura* are practicable for jinrikishas. The visitor may conveniently sleep at *Sakashita* some 4 *ri* further on, at the

base of the mountain on which the temple stands. The ascent is locally computed at 50 *chō*.

The temple of Akiha enjoys a wide reputation for sanctity, and is visited annually by crowds of pilgrims. Unfortunately all the beautiful Buddhist buildings in which Kwannon and other deities had for centuries been invoked, were destroyed by fire on the occasion of the great yearly festival in 1875, and the present temple was afterwards erected in the bare, uninteresting style of "Pure Shintō." It has been dedicated to Kagutsuchi-no-Mikoto, who is regarded by some as the God of Fire, but is more correctly explained as the God of Summer Heat.]

Before reaching Hamamatsu the line crosses the Tenryū-gawa, whose celebrated *Rapids* form the subject of Route 33. The Tenryū is the first of the three great rivers from which the province of Mikawa, here traversed by the railway, takes its name. The other two are the Ōgawa (also called Ōya-gawa or Ohira-gawa) on this side of the station of Okazaki, and the Yahagi-gawa just beyond it.

**Naka-izumi** (*Inn*, Yūai-kwan, at station).

**Hamamatsu** (*Inns*, \*Ōgome-ya, \*Hana-ya, at station) is the only place between Shizuoka and Nagoya where the journey can be broken with any comfort. The town derives a peculiar appearance from the use of long projecting eaves, which cause the houses to look as if about to tumble forward into the street. Just beyond

**Maisaka** (*Inn*, Hamano-kwan), we reach a large lagoon (*Hamana no Mizu-umi*), which is crossed near its mouth on a long series of dykes and bridges, whence the breakers of the Pacific can be seen. On the other side, stretches far away the deeply indented shore-line clad with pine-trees. The boats sailing over the smooth water, and the mountains rising range beyond range in the background, combine to form a delightful picture.

Though called a lake in Japanese, this lagoon has now a narrow entrance about 600 yds. across formed in the year 1499, when an earthquake broke down the sand-spit that had previously separated the fresh water from the sea. The province of Tōtōmi derives its name from this lake, which was called *Tōtōmi*, a corruption of *Tō-isu-awa-umi*, "the distant foaming sea," in contradistinction to Lake Biwa, named *Chika-isu-awa-umi*, "the near foaming sea," which gave its name to the province of Ōmi.

After passing *Futagawa*, a fine bronze image of Kwannon, dating from the year 1765, is seen perched on a pinnacle of rock. It is called *Iwaya no Kwannon*, and formerly possessed eyes of pure gold, but only one remains.

**Toyohashi** (*Inn*, Kojima) is better known in history and pictorial art under its old name of *Yoshida*.

[In the town of **Toyokawa** (*Inn*, Wakaba-ya) 5 m. distant from Toyohashi by a branch line, stands a *Temple of Inari*, celebrated, but dull except on festival days, namely, the 22nd of each month. The annual festival is held on the 21st—22nd October.]

At *Goyu*, the line again touches the shore.

**Kamagōri** (*Inn*, Kempeli-kwan), standing on a picturesque bay with islets and the peninsulas of Chita and Atsumi beyond, is resorted to in summer by students for sea-bathing and boating. The mountains of the provinces of Shima, Ise, and Iga now come in sight. After *Okazaki*, (*Inn*, Maru-tō), noted in history as the birthplace of the great Shōgun Ieyasu, comes a dull bit, flat and with rice-fields on either hand, or sand-hillocks and pine scrub; but from *Ōtaka* the fine range separating the provinces of Ise and Ōmi rises ahead, and is kept in view all the way to

**Atsuta** (*Inn*, Ise-kyū, on the shore), which is practically a suburb of Nagoya. It possesses a fine set of Shintō temples, from which it derives its alternative name of *Miya*

These temples, originally founded in A.D. 686, were restored in 1893 in "Pure Shintō" style, after the pattern of the temple of Ise. As at Ise itself, no one is allowed to go inside. Notice the splendid camphor-trees in the grounds.

The gods worshipped at Atsuta are the Sun-Goddess Ama-terasu, her brother Susa-no-o, Prince Yamato-take, the latter's wife Miyazu-hime, and her brother Take-no-tane. But the object most venerated,—indeed, the *raison d'être* of the temples and consequently of the town,—is the famous sword called *Kusa-nagi no Tsurugi*, one of the three antique objects which form the Imperial regalia of Japan, the other two being a mirror and a jewel. This sword (so legend goes) was found by Susa-no-o in the tail of an eight-headed serpent, which he intoxicated with *sake* and then slew. Having been brought down from heaven many centuries later by the first ancestor of the Mikados, it came into the possession of Yamato-take, and assisted that prince in the conquest of Eastern Japan. The treasure is never shown, but a great festival is held in its honour on the 21st June. The complete legend of the sword *Kusa-nagi* will be found in the *Kōjiki* (Trans. of the Asiatic Soc. of Japan, Vol. X., Supplement, Sect. XVIII., LXXXII., and LXXXIII.). At some little distance from the chief temple stands another dedicated to a scarcely less sacred sword called *Yatai-tsurugi*. The legend concerning it is kept as an esoteric secret.

On leaving Atsuta, we pass r. a large government arsenal.

Nagoya (Nagoya Hotel, Europ. style, with Jap. annexe; Yamada-ya).

This flourishing commercial city, the largest on the Tōkaidō, capital of the province of Owari and of the prefecture of Aichi, was formerly the seat of the Daimyō of Owari, a family closely allied to that of the Tokugawa Shōguns, the founder of the house of Owari having been a son of Ieyasu. Their fief was rated at 550,000 *koku* of rice, and the Owari's ranked as one of the "Three August Families" (*Go san-ke*), entitled to furnish a successor to the Shōgun's throne in default of an heir. Their castle, which is still one of the wonders of Japan, was erected in 1610 by twenty great feudal lords, to serve as the residence of Ieyasu's son. Like other Japanese castles, it is a wooden building standing on cyclopean masonry. The roofs of the keep are all coped, and its massive gates are cased

with iron. The castle walls are 18 ft. thick. Curiously enough, this stronghold has never seen war. In the early years of the present régime it was handed over to the Military Department; and the beautiful decorations of the Daimyō's dwelling apartments suffered, as did so much else in Japan, from the almost incredible vandalism and vulgar stupidity of that period,—common soldiers, or officers as ignorant as they, being allowed to deface the priceless wall-paintings of a Tan-yū, a Motonobu, and a Matabei. This desecration is now happily put an end to, though much irreparable damage was done. The castle has been taken over by the Imperial Household Department, to be preserved as a monument of historic interest. The two golden dolphins (*kin no shachi-hoko*), which can be seen glittering all over the city from the top of the five storied donjon (*tenshu*), were made in 1610 at the cost of the celebrated general, Katō Kiyomasa, who also built the keep. The eyes are of silver. One of the dolphins was sent to the Vienna Exhibition of 1873, and on its way back was wrecked in the *Messageries Maritimes* steamer "Nil." Having been recovered with great difficulty, it was restored to its original position. The golden dolphins measure 8 ft. 8 in. in height, and are valued at £36,000 sterling.

Nagoya is noted for its manufacture of porcelain and cloisonné. The principal dealers are:

*Porcelain*.—Tashiro-ya (factory shown, cloisonné on porcelain a speciality).

*Cloisonné*.—Andō, Hayashi, Kumeno, and others.

*Curios*.—Naka-rin, Asahi.

*Electric trams* run along the principal thoroughfares, and on to Chikusa station.

It may be worth spending a day at Nagoya to see a flourishing provincial town. Though the Castle is now inaccessible except by special permit obtainable through the foreign embassies, all may inspect the Higashi Hongwanji temple, the Commercial Museum, and the minor temples mentioned below. The *geisha* dancing at Nagoya is a speciality.

*The Castle (Rikyū)*.—The space between the inner and outer moats, now containing extensive barracks and parade-grounds, was formerly

occupied by the Daimyō's mansion and by quarters for his retainers, offices civil and military, etc. All this arrangement and the wreck of the garden are well seen from the top of the castle. Passing into the inner enclosure over a moat now allowed to remain dry, the traveller is first shown through the *Apartments*, which present a beautiful specimen of aristocratic decoration. The sliding screens between the rooms, the alcoves, and the wooden doors separating the different sets of apartments are all adorned with paintings of flowers, birds, etc., chiefly by artists of the Kanō school, viz., No. 1, tigers and bamboos by Kanō Teishin; sleeping tiger by Mitsunobu, specially admired, and wooden doors by Eitoku; No. 2, peach-blossom and musk-cats by Mitsuoki; No. 3, large trees, cherry-blossom, and pheasants by the same. These rooms were reserved for the use of the Shōgun, when he came to visit the Daimyō, his kinsman. Observe the beautiful metal-work, also the difference of height between the inner and outer rooms,—the former (*jōdan*) being for the Shōgun himself, the latter (*gedan*) for those inferior persons who were graciously admitted to an audience. No. 4 is the reception hall, adorned by Iwasa Matahei with delineations of street life at Ōsaka and Kyōto, in the most comical vein. The ceiling is lacquered. A neighbouring apartment with carvings by Hidari Jingorō, screens by Tan-yū, etc., is never shown, because appropriated to the Emperor's use. Leaving these apartments, one comes to a much humbler suite, and is then led through the smaller two-storied, into the five-storied, donjon or keep, a gloomy building, all of stone without, but furnished with wooden staircases within. The well at the bottom is called *Ogon-sui*, or "the Golden Water," because gold was thrown into it to improve its quality. The fifth storey com-

mands an extensive view,—the town of course, the sea, the vast plain of Owari and Mino laid out in rice-fields, and, bounding the horizon, the mountains of Ise, Iga, Ōmi, Echizen, Hida, Shinshū, and Tōtōmi.—No fee is accepted by the custodian of the Castle.

#### Higashi Hongwanji.

This splendid Buddhist temple, whose exterior and interior are both equally grand, dates in its actual shape from the beginning of the 19th century. In mediæval times a fortress occupied its site, whence the castle-like walls that still surround the enclosure.

The two-storied double-roofed gate-house has three portals decorated with floral arabesques in relief on the lintel and posts; the gates have scrolls and open-work diapers, with solid bronze plates binding the frame-work together, the whole in charming style recalling Italian Renaissance work. On the further side of a spacious court rises the lofty temple, which looks two-storied owing to the exterior colonnade having a roof lower than that of the main structure. The interior measures 120 ft. in length by 108 ft. in depth, and is divided longitudinally into three parts, that in front being for the use of ordinary worshippers, the centre for the congregation on special occasions, and the innermost being the *naijin*, or chancel. This latter is divided into three compartments, the central one being occupied by the *shumidan*, a platform on which stands a handsome gilt shrine holding an image of Amida about 4 ft. high. Both the *shumidan* and the table in front are enriched with small painted carvings. R. of the chief shrine is a smaller one, with an image of the founder of the sect, Shinran Shōnin, (p. 83). The *Kakemono* in the shrine to the l. represents Jūnō Shōnin, grandfather of the present high priest. In the *ramma* along the front of the *naijin* are gilt open-work carvings of angels, with gilt carvings of the



peacock and phoenix in the *kaeru-mata* above. The heavy beams of the ceiling are supported by carvings of lotus-flowers and leaves. In some of the *kaeru-mata* over these beams are spirited carvings of conventional lions. The ceiling itself is unpainted, and divided into coffer about 3 ft. square. The compartments r. and l. of the altar have gilt coppered ceilings. In the *kaeru-mata* of the external colonnade are groups of Chinese genii, each with his attendant animal. The series is continued round the sides by the crane, the lion, and the flying dragon. The building to the r. is a reception hall (*Taimenjō*), used by the Lord Abbot on great occasions. As usual in Hongwanji temples, there is another building called the *Niki-dō*, connected with the main building by a bridge. Though less elaborate than the main altar, the altar of the *Jiki-dō* is yet a fine blaze of gold. R. and l. of the central image of Amida, are gold sliding screens representing mountain scenery. The Abbot's Apartments contain several *kekemonos* and other works of art, which are, however, generally stowed away in a godown. In front of the main gate is an avenue of drooping cherry-trees,—a pretty sight in April. The odd-looking row of buildings parallel to the avenue is a set of lodgings (*Kwaishō*) where worshippers from the country are housed.

**Go-hyaku Rakan** (properly *Dairiyūji*). Though this ugly little temple on the N. E. limit of the city is nothing in itself, it well deserves a visit for the sake of the gallery behind (application to the custodian necessary), where are kept five hundred images of Buddha's chief disciples, mostly about 2 ft. high, all brightly painted, and all different. Some are smiling, some are solemn, some are fierce, some stupid-looking, some have a supercilious air, some an air of smug self-satisfaction, some few

are lying down, others are praying, others again have their arms extended in the attitude of benediction, one has three eyes, one holds a tiger-cub in his arms, one with a gold halo bestrides a peacock with outstretched wings, others ride on horses, elephants, phoenixes, and so on, almost *ad infinitum*. No wonder the Japanese say that among the Five Hundred Rakan, every spectator can find the likeness of his own father by dint of a little searching.

The images are said to date from the beginning of the 18th century. A keen eye will detect among the mass some much better carved than the rest. They are chocolate-coloured, and stand a good way on in the collection,—one of them recumbent, a second leaning on his hand, a third clasping his knee, etc. These are genuinely by Tametaka, an artist to whom the whole collection is incorrectly attributed. This sculptor is best-known as a carver of *netsuke*. His spirited, life-like figures tell out among the grotesqueness of the rest.

The remaining temples of Nagoya are much inferior in interest. *Ekokuji*, the *Nishi Hongwanji*, *Ōsu Kwannon*, (many raree-shows), *Nanatsu-dera*, and *Kaku-ō-den*, may be mentioned. A great religious procession is held yearly on the 15-17th days of the 4th moon, old style (some time in May), when each of the twelve principal wards of the city furnishes a car illustrating some subject, historical or legendary. Another interesting festival is the *Fest of Lanterns*, held on the 13th-14th days of the 6th moon, old style, when the whole town is illuminated.

Nagoya, like most other large towns, possesses a number of new, uninteresting buildings in the style or no style known in the Japan of to-day as "foreign." Such are the Prefecture and Local Assembly Hall, opposite which stands a monument, shaped like a fuse, dedicated to the memory of deceased soldiers. The pepper-caster top of the Nagoya Hotel looms above the rest as a convenient beacon.

[Two excursions from Nagoya may be recommended:—1. To *Atsuta*,  $\frac{1}{2}$  hr., where visit the temples (see p. 235), whence by boat along the head of Owari Bay for fishing and pretty sea views.—2. To the *potteries of Seto*, and to the Buddhist temple of *Kokei-zan*, for which see pp. 254-5.]

From Nagoya on to Kusatsu the railway line deserts the old Tōkaidō, and though called the Tōkaidō Railway, really follows the Nakasendō. Quitting Nagoya, the train wends on through more and ever more rice-fields, with blue mountains far ahead, somewhat to the l. They are the mountains dividing the provinces of Owari and Mino from those of Ōmi and Ise. Fourteen miles out of Nagoya, the line crosses the Kisogawa, the river whose upper course forms so beautiful a portion of the Nakasendō, and which is picturesque even here near its mouth.

Gifu (*Inns*, \*Tamai-ya, Tsu-no-kuni-ya, both 12 *chō* from station) is an important place, and capital of the prefecture of the same name, which includes the two provinces of Mino and Hida. A conical hill named *Kinkwa-zan*, N. E. of the town, was the site of a castle built by the great warrior Oda Nobunaga. The view hence of Ontake and the Shinshū Koma-ga-take, with the Hida range, well repays the climb. The traveller will also be taken to *Inaba-yama*, near the centre of the town, where stands a Shintō shrine.

Raw silk and the silk of the wild silkworm (*yamamai*) are produced in large quantities in the neighbourhood, most of it being woven into crape. In this the glittering threads of the wild-silk, which takes the dyes in a less degree than that of the ordinary silkworm, are introduced to form the pattern. The *mon-chirimen* woven in this manner is a favourite fabric. Gifu is also noted for its paper-lanterns and other paper wares, the *Mino-gami* being universally prized.

In the summer-time a night may

be spent at Gifu, to see a curious method of fishing with the help of cormorants (*u-kai*) on the River Nagara. House-boats may be engaged for this purpose; but the fishermen do not go out on moonlight nights. The traveller is referred for a full description to the article entitled "Cormorant-fishing" in *Things Japanese*. A pretty festival called *Kawa Matsuri* is held on the river on the 16th day of the 6th moon, old style.—On nearing

Ōgaki (*Inns*, Kyōmaru-ya, at station; Tama-ya), the castle of the former Daimyō, with one turret remaining, is seen l. of the line. Far away to the r., Haku-san rears its head over a nearer range.

[Not to the hurried tourist, but to the leisurely lover of Old Japan and her ways, a day or two at Yōrō, in this neighbourhood, may be recommended. It lies some  $7\frac{1}{2}$  m. by rail from Ōgaki on the branch line connecting that place with Kuwana on the Kwansai Ry.]

The *raison d'être* of the little village of Yōrō (*Inns*, \*Kikusui-rō, Yasuda-ya), of the gardens, and of the Kairaku-sha club-house is the celebrated waterfall called *Yōrō-ga-taki*.

This name, which may be translated as "the Cascade of Filial Piety," is explained by the following legend. In A.D. 717 there lived a wood-cutter so filial in his conduct that he was wont to expend the proceeds of his toil on *sake* for his aged father, whose great passion was strong drink. As a reward for such exemplary piety, there was one day revealed to him the existence of this cascade, which consists (or at least consisted at that time) of pure and excellent *sake*. The legend forms a favourite art motive.

Both the Kikusui-rō inn and the Kairakusha club (upper storey closed to public) command lovely views of the broad sweep of the Mino plain, with Ontake, Ena-san, and other mountains beyond. Charming,

too, are the thoroughly Japanese arrangement of the park, and the walk up to the waterfall through 5 *chō* of cherry and maple-trees. The fall itself, which is 105 ft. high, is embosomed in maple-trees. Yōrō is a cool place in summer. In winter the *Shimo-ike*, a large mere a little over 1 *ri* to the S. E., swarms with wild-geese, duck, etc., which are taken by means of nets, and at all seasons with eels, carp, and perch, which help to supply the Kyōto fish-market. The distance to the summit of *Yōrō-yama* is locally estimated at 2 *ri*. An extensive view rewards the climber; but the ascent is difficult.—While in this neighbourhood, one might visit the marble quarries of *Akasaka-yama*, 1 *ri* 10 *chō* from Ogaki in the direction of Tarui, and the celebrated temple of *Tanigumi-dera*, some 7 *ri* to the N. of Tarui by a jinrikisha road. This temple is the thirty-third and last of the Places Sacred to the Goddess Kwannon (see Rte. 40), and here accordingly the pilgrims deposit their pilgrim shirts (*oisuru*). It can scarcely be recommended except on festival days, viz. the 17th July which is the yearly festival, and the 18th of all the other months.]

#### Seki-ga-hara (Inn, Masu-ya).

Seki-ga-hara takes its name, which means literally "Moor of the Barrier," from the barrier of Fuwa (*Fuwa no seki*) established at this spot in A.D. 673 by the Emperor Temmu, it having been a Japanese custom from the earliest period down to the beginning of the present reign to hamper free communication throughout the country by means of barriers near the capital, which none might pass without a special permit. Doubtless the original object was to guard against incursions of the barbarians of the East and North. Seki-ga-hara is celebrated in Japanese history as the scene of a decisive victory gained by Ieyasu in the year 1600 over the partisans of Hideyori, infant son of the great Hideyoshi.

Here the journey across the plain terminates, and the Tōkaidō Railway again enters diversified scenery, as it plunges among the hills that enclose beautiful Lake Biwa.

Between Seki-ga-hara and Nagaoka (Inn, Mitsuke-ya) the gradient is steep, the line being led up a narrow valley opening out on a small plain devoted to the cultivation of the mulberry-tree.

[The tall bare mountain frequently seen looming up to the r. during this portion of the journey is *Ibuki-yama* (about 4,300 ft.), one of the "Seven High Mountains" of Central Japan, and noted for its wealth of medicinal plants. It may best be ascended from Nagaoka, whence about 3 hrs. to the summit, which commands a splendid view. The slope is grassy and in parts steep.

The "Seven High Mountains" are Hiei-zan near Kyōto, Hirayama in Ōmi, Ibuki-yama, Kimpū-zan (or Ōmine) near Yoshino, Atago-yama in Yamashiro, Tōnomine, and Kazuraki-yama. Great landslides occurred on Ibuki-yama as a consequence of the severe earthquake of August, 1909.]

Passing among pine-clad hills, we reach

Maibara (Inn, Izutsu-ya at station), whence all the way on to Baba, the station for the important town of Ōtsu, the line runs along the basin of Lake Biwa, though unfortunately not near enough to the shore to allow of many glimpses of the lake being obtained. The whole scenery is, however, pretty,—and pretty in a way of its own. Quite close, to the l., is the range of hills forming the southern rim of the Lake Biwa basin; far away to the r., in the dim distance, are the blue mountains enclosing the lake on the N., while immediately on either side of the line is a fair, cultivated plain. At

Hikone (Inn, \*Raku-raku-en),

the former Daimyō's castle is seen r. on a wooded hill. For the fish-traps to be observed in the lake, see the small type near the beginning of Route 38. Three rivers are crossed before reaching *Notogawa*. The cone of *Mikami-yama*, also called *Mukade-yama*, shaped like *Fuji* but thickly wooded, begins to peep up from behind a nearer range of hills before arriving at

**Kusatsu** (*Inn*, *Uc-sei*). A few min. later, the most striking view on the whole *Tōkaidō*, W. of *Shizuka*, is obtained on crossing the *Setagawa*, where the lake opens out and the celebrated "long bridge" (*Seta no Naga-hashii*) is seen to the l. up stream. From

**Baba** or **Ōtsu** (*Inn*, *Hakkei-kwan*, semi-Europ.), the line passes through a tunnel under *Ōsaka-yama* (nothing to do with the city of *Ōsaka*), before running into the small station of *Ōtani*, where it emerges on a narrow valley. The hills are covered with that thick growth of pine-trees characteristic of all the country round about *Kyōto*.

[For further details concerning the portion of the *Tōkaidō* Route lying between *Maibara* and *Ōtani*, see Route 38.]

The train then passes through the stations of *Yamashina* and *Inari*. Over 11,000 pilgrims alight at this latter place on the occasion of the yearly festival of the great *Shintō* temple of *Inari*, for which see Route 34. The train then enters the old capital,

**Kyōto**, after which it crosses a several plain, and passes through several minor stations before reaching the great commercial city of

**Ōsaka**. From here onwards, the hills in the distance to the r. begin to draw in, the broad fruitful plain rapidly contracts until it becomes a mere strip fringing the sea-shore, and at the station of

**Nishi-no-miya** there begins to rise r. the screen of somewhat barren hills that help to give *Kōbe* its good climate by protecting that part of the coast from wintry blasts. The high land seen in the distance across the water is not, as might be supposed, an island, but a portion of the province of *Izumi*. At *Nishi-no-miya* stands a small but famous *Temple of Ebisu*, one of the Seven Gods of Luck, to which crowds of worshippers flock on the 1st Day of the Horse (*Hatsu-uma*) of the 1st moon, old style,—generally some day in February. This district is one of the chief centres of *sake* manufacture. The three tunnels here passed through are remarkable, as going under river-beds. Owing to the proximity of the mountains to the sea, quantities of sand and stones are swept down whenever the streams are swollen by rain. As a consequence of this, the river-beds tend constantly to raise themselves more and more above the general level of the country, which they traverse like dykes. Occasionally a dyke breaks down, and then ensues an inundation with attendant loss of life and property. Soon after passing through *Sumiyoshi*,—an insignificant place not to be confounded with the well-known *Sumiyoshi* near *Sakai*,—the train runs in to

**San-no-miya**, and the long journey is at an end, *San-no-miya* being the station for the former foreign settlement of *Kōbe*. To go on one station further, to what is officially called

**Kōbe**, would carry the traveller past his destination into the Japanese town. It must therefore be distinctly borne in mind that, if bound for *Kōbe*, one must book only as far as *San-no-miya*. For *Kōbe* and Neighbourhood, see Route 35.

## ROUTE 24.

BY STEAMER FROM YOKOHAMA  
TO KŌBE.\*

While steaming down Tōkyō Bay, there is a good view of Fuji with the Hakone range in the foreground on the r.; on the l. is the flat shore of the province of Kazusa. At 1 hr., the ship will be near Kwannon-saki, on which there is a fixed white light visible 14 miles, showing a red ray in a certain direction to guide vessels clear of Saratoga Spit (*Futtsu-saki*) and Plymouth Rocks to the southward.

Powerful forts have been constructed on Kwannon-saki, on Saratoga Spit, and also in the centre of the channel in 26 fathoms of water, for the defence of the Bay. After passing Kwannon-saki, the ship steers down the Uruga Channel, so called from the town of that name (p. 106), on the shores of a small harbour a few miles S.W. of Kwannon-saki, which was formerly the port of entry for Tōkyō Bay. At 2 hrs., Tsurugi-saki—the south end of the channel—is rounded, where there is a light visible 24 m. Thence the track lies S.W. to Rock Island across the Bay of Sagami, which opens on the r., and close along the north end of Vries Island, described in Route 85. From 4 to 6 hrs., the ship will be running almost parallel to the coast of the peninsula of Izu (Rte. 7), within 10 m. of the shore. A fine prospect may be enjoyed of its rugged mountain chain, with Fuji, which towers behind, bearing N. W. The island beyond Vries, looking like a cocked-hat, is Toshima, the second of the Seven Isles of Izu. At 6

hrs., Rock Island (*Mikomoto*), off the extreme S. of Izu, is reached; on it is a fine light visible 20 m. From Rock Island, the direct route is, W.S.W. to the S.E. extremity of the province of Kishū. This course, which is followed in the summer months, leads the ship so far off shore that little can be distinguished. But in winter, the N.W. winds generally blow so strongly that, to avoid the heavy sea, the ship, after passing Rock Island, is kept due W., crossing the mouth of Suruga Gulf, and at 9 hrs. is off Omae-zaki, distinguishable at night by a white revolving light visible 19 m. Fuji is now 60 m. distant, and will not be seen much after this point, except in clear winter weather. From Omae-zaki the track recedes for some hours from the land, which, being low, is not particularly interesting; and if the ship left Yokohama just before sunset, this part will be passed in the night. At 13 hrs. the ship is off Owari Bay, a deep bay stretching some 30 m. to the northward, narrow at the entrance, but widening out considerably inside. It is from Omae-zaki to this point that the voyage is generally most trying to bad sailors. At 15 hrs. the ship is off Cape Shima, whence to Ōshima is a run of 70 m., gradually approaching the land, where fine views of the bold and picturesque mountains of the provinces of Kishū and Yamato are obtained. This part of the coast is frequented by whales, many of which run to 50 ft. long. Several steamers are engaged in the whaling trade.

From 16 hrs. to 29 hrs. is the most enjoyable part of the run from Yokohama to Kōbe. Rounding Ōshima, which is marked by a white revolving light visible 18 miles, at 20 hrs. the vessel is close enough to the shore to note the thickly studded fishing villages, whose fleets of boats cover the water for miles. Half an hour's steaming from Ōshima brings us to

\*The expressions, at 1 hour, at 2 hours, etc., in the description of this voyage, signify when the steamer has been 1 hour out of Yokohama, 2 hours out of Yokohama, etc., taking 12 knots per hour as the average speed.

Shio-Misaki, on which is a light visible 20 m. From Shio-Misaki the track lies close along the shore—sometimes within 2 m., seldom more than 4 m.—to Hiino-Misaki, a run of 47 m., which, if made in daylight, will be even more enjoyable than the 70 m. mentioned above. The bold hills to the r. are those of the province of Kishū. The land to the l. is the E. coast of the Island of Shikoku. At 25 hrs., the ship is off Hiino-Misaki, and after steering due north for 26 m., will pass through Izumi or Yura Strait, which is about 6 m. wide, the passage for ships being narrowed to 2 m. by two islands called Ji-no-shima and Oki-no-shima, on the W. side of which latter is a lighthouse. Observe both r. and l. how the heights have been levelled for the erection of forts, to protect this approach to Ōsaka and Kōbe. From the light on the islet in Yura Strait to Kōbe is a run of 26 m. across a landlocked bay, with the large Island of Awaji on the left. Kōbe is generally reached at from 28 to 30 hrs. The highest hill seen to the r., with white temple buildings sparkling in the sun, is Mayasan; the highest away to the l. behind Hyōgo is Takatori.

Passenger steamers usually remain 24 hrs. at Kōbe, which affords an opportunity to visit Kyōto.

The chief distances of the run between Yokohama and Kōbe, as made by the *Nippon Yusen Kwaisha* steamers, are as follows:—

	Miles.
Yokohama to:—	
Kwannon-saki .....	14
Cape Sagami .....	23
Rock Island .....	74
Ōshima .....	244
Hiino-Misaki .....	297
Oki-no-shima .....	322
Hyōgo Point .....	346
Kōbe Pier .....	348

## ROUTE 25.

## KARUIZAWA-NAOETSU-NIIGATA RAILWAY.

1. TEMPLE OF ZENKŌJI. LAKE NOJIRI.
2. ISLAND OF SADO.

Distance from Karuzawa	Names of Stations	Remarks
Miles.	KARUIZAWA ...	{ Tōkyō to Karuzawa (see Rte. 11).
6	Oiwake	
8	Miyoda	
13 $\frac{1}{2}$	Komoro	
19 $\frac{1}{2}$	Tanaka	
21 $\frac{1}{2}$	Ōya	
24 $\frac{1}{2}$	UEDA	
31 $\frac{1}{2}$	Sakaki	
37 $\frac{1}{2}$	Yashiro	
40 $\frac{1}{2}$	Shinonoi Jct....	{ Change for Matsumoto.
46	NAGANO	
48 $\frac{1}{2}$	Yoshida	
52 $\frac{1}{2}$	Toyono .....	{ Road to Kusatsu over the Shibu Pass.
57 $\frac{1}{2}$	Mure	
64	Kashiwa-bara ...	{ Alight for Lake Nojiri.
69 $\frac{1}{2}$	Taguchi .....	{ Alight for Akakura.
73 $\frac{1}{2}$	Seki-yama	
81 $\frac{1}{2}$	Arai	
87 $\frac{1}{2}$	Takata	
92	NAOETSU Jct.	
92 $\frac{1}{2}$	Kasuga Shinden	
96 $\frac{1}{2}$	Saigata	
99	Katamachi	
103	Kakizaki	
106 $\frac{1}{2}$	Hassaki	
110 $\frac{1}{2}$	Omigawa	
112 $\frac{1}{2}$	Kujira-nami	
114 $\frac{1}{2}$	Kashiwa-zaki	
118 $\frac{1}{2}$	Yasuda	
119 $\frac{1}{2}$	Kitajō	
126 $\frac{1}{2}$	Tsukano-yama	
131 $\frac{1}{2}$	Raikōji	
135 $\frac{1}{2}$	Miya-uchi	
137 $\frac{1}{2}$	NAGAOKA	
141 $\frac{1}{2}$	Oshikiri	
144 $\frac{1}{2}$	Mitsuke	
147	Obiori	
150 $\frac{1}{2}$	SANJŌ .....	{ Alight for Iyahiko.
151 $\frac{1}{2}$	Ichi-no-kido	
156 $\frac{1}{2}$	Kamo	
163 $\frac{1}{2}$	Yashiroda	
167	Niitsu	
172 $\frac{1}{2}$	Kameda	
176 $\frac{1}{2}$	NIIGATA (Nuttari)	

This line, starting from an elevation of 3,080 ft. at Karuizawa, descends to the sea-coast at Naoetsu, and is one of the most picturesque railway routes in Japan. The second section, from Naoetsu to Niigata, is much inferior.—The first five or six miles are over a fairly level plain; but the conditions are changed when the southern slope of Asama-yama has to be rounded. Here lies a water-shed whence flow large rivers north and south, towards the Sea of Japan and the Pacific respectively. All the drainage of the volcano pours down through deep gullies into the channel of one or other of these rivers. The soil, a loosely packed volcanic ash and gravel of light colour, is easily scooped away, and large chasms are left whose sides the old highway descends and ascends in zigzags. Throughout most of this section, the traveller looks down from a giddy height on rice-fields far below. From a point near Oiwake, where the Nakasendō is left behind, on to Komoro, opportunities are afforded of seeing to advantage the Iwamurata plain, backed by the imposing range of Yatsu-ga-take. Asama-yama has a less smiling aspect on this side: the flat top of the cone lengthens out, the pinky brown colour of the sides assumes a blackish hue, and chasms rough with indurated lava break the regularity of the slopes. Before Komoro is reached, a long volcanic ridge, dominating the valley of the River Chikuma as far as Ueda, reveals the fact that Asama is not an isolated cone, but the last and highest of a range of mountains. A former crater, which has discharged itself into this valley and is now extinct, displays a row of black jagged rocks in the hollow between Asama and the next peak of the range,—a striking feature as seen from Komoro.

Komoro (*Inn*, Tsuru-ya; *Tea-house* in public garden) is a busy commercial centre. Formerly the

seat of a Daimyō, its picturesque castle-grounds overhanging the river have been converted into a public garden. A short description of the old *Temple of Shakusonji*, which lies 1 *ri* from the station, will be found on p. 178.

From Komoro to Ueda the railway runs down the valley of the *Chikuma-gawa*, whose S. bank is here formed by a series of bold bluffs, in many places descending sheer into the water. This river, also called the *Shinano-gawa*, flowing towards the N., becomes one of the great rivers of Japan, and falls into the sea at Niigata. The massive Shinshū-Hida range is now also in sight, its mountains, even in the height of summer, being streaked with snow. A few miles before Ueda, the valley opens out into a circular plain of which that town is the centre.

Ueda (*Inn*, Uemura-kwan at station). White and other silks of a durable quality are the principal products of the district. It is specially noted for a stout striped fabric called *Ueda-jima*. The old castle of Ueda, of which one watch-tower remains intact, stands on the r. of the railway, beyond the town. The exit from the amphitheatre of hills enclosing Ueda is narrow and hidden from view. Just before the line approaches it, a curious bluff with a cavern in its face is noticeable on the other side of the river.

Between *Sakaki* and the next station lies the vill. of *Tokura* (*Inn*, Sasa-ya), possessing hot-springs whose source is in the river bed.

[From here one may ascend *Kaburiki-yama*, a sharp peak on the opposite bank crowned by a clump of trees and commanding a splendid panorama of the mountains of Shinshū. Height above the river, nearly 3,000 ft.; time, 2½ hours. One may descend to *Obasute* station on the Shinonoi line

(see Rte. 27), about the same distance.]

The hills on the r., covered almost to their tops with mulberry plantations, recall the vineyards on the banks of the Rhine and Moselle. At

**Yashiro** (*Inn*, Komatsu-ya), a road branches off to the important town of *Matsushiro*, and down the r. bank of the Chikuma-gawa to *Niigata*. From

**Shinonoi** (*Inn*, Shiro-ya), a line of railway diverges due S., through mountainous country, to the large town of *Matsumoto* and to *Shiojiri* on the Nakasendō. The plain to the r. beyond Shinonoi known as *Kawanaka-jima*, was the scene of a famous battle between Takeda Shingen and Uesugi Kenshin (see pp. 84-5). Before reaching Nagano, both the Chikuma and the Saigawa are crossed. One of the spans of the Saigawa bridge is 200 ft. long.

**Nagano** (*Inns*, Fuji-ya, near the temple, with branch at station; *Saihō-kwan* ditto; *Europ. Rest.*, *Seiyō-ken*) is the capital of the prefecture of Nagano, which comprises the whole province of *Shinshū*. It is beautifully situated at the foot of lofty mountains, which form an imposing background and almost surround it (see next Route). Its numerous inns and the crowds of pilgrims thronging the streets, give the town an air of exceptional prosperity. A Club called *Jōzan-kwan*, which has a room of 144 mats, commands a fine prospect. The Buddhist Temple of *Zenkōji*, belonging to the Tendai sect, is one of the most celebrated in the whole empire.

It was founded as far back as A.D. 670, though the oldest portion of the present buildings dates only from the latter half of the 15th century. It is dedicated to Amida and his two followers, Kwannon and Daisetsu, a group of whose images is here enshrined: also to Honda Yoshimitsu and his wife and son, Yayoi-no-Mae and Yoshisuke, who are worshipped as the pious founders. The sacred group is said to have been made by Shaka Muni

himself out of gold found on Mount Shumi, the centre of the Universe. After various vicissitudes in China and Korea, it was brought to Japan in A.D. 552, as a present from the King of Korea to the Mikado on the first introduction of Buddhism into Japan. All the efforts of the Japanese enemies of Buddhism to make away with the image were in vain. Thrown into rivers, hacked at, burnt, it survived all, and finally found a resting-place here.

The Japanese proverb "*Ushi ni hika-rete Zenkōji-mairi*," lit. "to be led to the Zenkōji pilgrimage by a cow" refers to an old legend. A cow, so the story goes, ran off one day with a piece of cloth which a wicked old woman had set out to dry, and was pursued by her to the temple, where Buddha, appearing in a halo of light, softened her heart and rewarded her even in this world by restoring her washing to her when she reached home again. The proverb applies to good coming out of evil.

The principal festivals are the *Dai Nembutsu*, or Great Invocation of Buddha, held on the 31st July, those held at the vernal and autumnal equinoxes, and one on the 14th March, in commemoration of a terrible earthquake which shook this region in 1847. The 13th July is a civic gala day. A specially grand festival is held once every six years in April and May: the last of these occurred in 1907.

Rows of shops for the sale of rosaries and pictures of the sacred triad line the court. Behind the shops are the houses of the priests, each in its own trim garden. At the end of this court is the chief gateway, with images of Monju and the Shi-Tennō, which are exhibited only on New Year's day. The building l. of the entrance, called *Dai-Hongwan*, is the residence of an abbess belonging to the Imperial family (*Ama Miya Sama*), and of a sisterhood of nuns. It was rebuilt in the old style during the years 1890-1900, and glitters with gold. The gallery behind is used to exhibit pictures and other works of art, whence the visitor passes to the Princess's private oratory and her reception room. Higher up and also to the l. is the *Dai-Kanshin*, the residence of the abbot. Both sets of buildings have pretty gardens. At one or other, according to circumstances, religious pictures and charms are sold, also



shirts called *kyō-katabira*, lit. "sutra shirts." Each pilgrim purchases one, and keeps it by him till the hour of death, to be dressed in it for burial. At the same time, what is called a *kechi-myaku*—a particular kind of charm—is placed in the corpse's hand.

There is also a gallery behind the Dai-Kanshin containing works of art, Buddhist furniture, etc. (A small charge is made for admission). The image of the patron saint (*Kai-chō*) of the monastery, in the subsidiary shrine attached, is removed to the main temple on the occasion of the great festival every six years. Both buildings possess an *ihai-dō* or hall lined with thousands of funeral tablets.

The Main Temple, erected in 1701, is a two-storied building 198 ft. in depth by 108 ft. in width, with a huge three-gabled roof, so that the ridge is T-shaped. This form is called *shumoku-zukuri*, from its resemblance to the *shumoku*, a wooden hammer with which the Buddhists strike the small bell used by them in their religious services. The roof is supported by 136 pillars, and there are said to be 69,384 rafters, the same number as that of the written characters contained in the Chinese version of the Buddhist scriptures. The sacred golden group, standing in a shrine on the W. side, is kept in a reliquary dating from A. D. 1369, shrouded by a curtain of gorgeous brocade. For a moderate fee, the curtain is raised so as to show the outermost of the seven boxes in which the image is enclosed. A space of 88 mats (about 1,600 sq. ft.) is set apart for the worshippers. On the E. side of the main hall is an entrance to a dark gallery which runs round below the floor of the chancel (*naijin*), issuing again by the same door. To complete this circuit (*keidan-mawari* or *tai-nai-meguri*) three, is believed to save the pilgrim from the peril of eternal

damnation. More than 200 bronze and stone lanterns crowd the space in front of the main hall.

In front of the *Kyōzō*, or Sacred Library, on the l. of the main building, are two praying-wheels in stone, fixed in pedestals 7 ft. high, and bearing the invocation "*Namu Amida Butsu*."

On the r. of the temple enclosure is the *Public Garden*.

About 1 *ri* N.E. of the town stands *Burando Yakushi*, a shrine dedicated to the Buddhist god of medicine, perched high above the path in a large tree growing out of a rock. Close by are some petroleum springs.

Nagano makes a good starting-point for the ascent of the fine mountains Togakushi and Izuna described in Route 26.

Leaving Nagano, the railway continues along the plain as far as

**Toyono** (*Inn*, Toyono-kwan). Here it enters a narrow valley, which it follows up until Kashiwabara is reached at a height of 2,200 ft. At Toyono, a road leads over the Shibu-tōge to Kusatsu (see p. 186). A fine view is obtained of Izuna-san on the l. as

**Kashiwabara** (*Inn*, Nakamura-ya) is approached. This section of the line traverses a region where the snowfall is peculiarly heavy, drifts accumulating to a depth of over 10 ft. and stopping all traffic.

[The traveller with time to spare should alight here to visit the beautiful little lake called *No-jiri-ko*, 1 *ri* distant, and then proceed to Akakura, 3 *ri* further, lying on the side of Myōkō-zan, and noted for its hot springs. Jinrikishas can be taken all the way. Those going direct to Akakura alight at the next station, *Taguchi*, from which the baths are 1 *ri* 23 *chō* distant by a rough jinrikisha road. The way from Kashiwabara leads through a

pleasant oak-wood, whence it descends slightly to

Nojiri (small *inn*), situated on the shores of the lake, which is surrounded by low hills covered with thickets. On a densely wooded islet is a temple called Uga-no-Jinja. The view of the giant masses of Izuna, Kurohime, and Myōkō-zan, as seen from the island, is exceptionally striking. The waters of the lake find an outlet into the Sekigawa, which falls into the sea at Naoetsu.

Akakura is an agreeable summer resort. It possesses many *Inns*, (\*Kōgaku-rō; Kō-un-kwan, with Europ. dishes), open from June to October inclusive, and numerous baths, public and private, which are supplied with hot water brought in pipes from sources 2 *ri* further up the mountain. From the hamlet, nothing obstructs the prospect of the rich plain extending down to Naoetsu on the Sea of Japan, and of the island of Sado on the dim horizon. About 3 *ri* off, between Kurohime and Myōkō-zan is a large waterfall called *Nae no Taki*.—Akakura is the most convenient point from which to ascend *Myōkō-zan*, an extinct volcano described in Route 26.]

There is a falling gradient of about 600 ft. in the 4½ m. traversed between *Taguchi* and *Sekiyama*. The country becomes flatter before reaching

*Arai* (*Inn*, Jū-ichi-ya), a flourishing town noted for its petroleum, the springs being in the immediate neighbourhood. Here is first seen the custom common to most of the towns in Echigo, of having covered ways along the house-fronts, for use when the snow lies deep in the streets.

*Takata* (*Inn*, Kōyō-kwan) is a large place, formerly the castle-town

of a Daimyō named Sakakibara, one of the four families who enjoyed the privilege of providing a regent during the minority of a Shōgun. The sport of *scki-ing*, introduced in 1910 by the military stationed here, has been enthusiastically taken up in the neighbourhood. At Takata and places on the North-West Coast will be observed a curious method of cold storage in the huge mounds of snow covered with straw matting. They are used for the preservation in summer of fish caught during the winter. Takata produces an excellent jelly called *awa-ame* made from millet. The highway called *Hokkoku Kaidō* branches off l. near here to the provinces of Kaga, Echizen, etc., (see Route 46).

Naoetsu (*Inns*, \*Matsuba-kwan; Ika-gon, both with branch at station), near the mouth of the Sekigawa, is an unattractive port of call for steamers to Fushiki (10 to 12 hrs.), and other places on the West Coast. A great annual horse—or, to be quite correct, mare—fair is held during the month of July in the suburb of Kasuga Shinden. The animals are brought from Shiiya and other localities in the province of Echigo. Near Naoetsu stand some extensive oil refineries.

Although the discovery of oil in the province of Echigo dates from a very early period, the development of the industry itself is of modern origin, the first serious attempt to work the oil-fields dating from 1875. But the industry did not assume noteworthy dimensions until 1889, when the wells lying in the range of low hills called *Higashi-yama*, some 3 *ri* to the E. of the city of Nagasaki were opened up. Till then most of the digging had been done by hand, and the oil brought to the surface by hand pulleys. Numerous companies now sprang into existence. American machine-pumps were set up, and iron conduits laid to convey the crude oil from the wells into the refineries. Through subsequent discoveries of oil-fields in other parts of the province, notably at Nagamine and Kamada, near Kashiwa-zaki in 1898, the industry grew by leaps and bounds. Ultimately it came under the management of the Standard Oil Company of New York,

but has now again passed into Japanese hands.

One mile to the S.W. of Naoetsu, on the highway to Toyama, stands a massive old Buddhist temple, dedicated to the Gochi Nyorai, or Five Gods of Wisdom (whence the hamlet itself, properly Kokubunji, is currently spoken of as *Gochi*). Five colossal gilt images of these divinities line the altar. The case 1., full of dolls, represents many broken hearts. When a child dies, its mother purchases a doll as nearly like her lost darling as possible, and offers it up here to the merciful god Jizō (see p. 47). Chief festival on the 8th May. A lesser temple in the same grounds was for five years the abode of Shinran Shōnin (p. 83). Some 3 or 4 *chō* further on, at *Komari-yama*, is another favourite Buddhist shrine. Gochi itself is nowadays more resorted to for pleasure than for piety, especially in the summer time, as some fine restaurants have been built on the adjacent bluff, which commands a wide sea view:—graceful Yoneyama is the chief feature, while Sado I., and Noto I. appear in dim outline. Good bathing may be had on the long stretch of sandy beach immediately below.

Leaving Naoetsu and *Kasuga Shinden*, the railway runs among small pine-trees, following the coast, which at first is flat and sandy. There are seven tunnels between *Hassaki* and *Ōmiguwa* cut through the lower spurs of Yoneyama, which here come down to the sea. After this, the line trends away among dull hillocks and fields.

All this coast district, as far as a town called Tera-domari, is inhabited by a population of hardy fishermen; and the sea yields bream (*tai*), plaice (*karef*) and a kind of brill (*hirame*), in large quantities and of great size. The women are sturdy and capable of the hardest toil. They usually perform the labour of porters, and even drag carts. Muslin made of hemp, and called *Echigo chijimi*, is woven in the villages, and generally dyed in *indigo* colour with a faint pattern in

white. The Japanese esteem it highly as material for summer clothing.

**Kujira-nami** (*Inn*, Sōkai Hotel) is a watering-place.

**Kashiwa-zaki** (*Inns*, Iwato-ya, Tenkyō) is a large town, participating in the impetus given by the development of the oil-fields at *Nagamine* and *Kamada* in this neighbourhood. The line now turns eastwards to tap the commercial cities in the valley of the Shinanogawa, whose broad stream is crossed soon after passing the small station of *Raikōji*. (A private railway runs from Kashiwa-zaki to Niigata closer to the shore and touching Izumozaki.) Exceptional prosperity accrues to the province of Echigo from the rice yield of the wide plain which is now entered, and the eye is pleased by views of distant mountain ranges.

**Nagaoka** (*Inns*, Masu-ya; No-moto; *Europ. Rest.*, Seiyō-ken) is another prosperous place with streets laid out at right angles. The river is a source of danger, as it frequently overflows its banks during autumnal rains. Extensive petroleum refineries occupy one of the suburbs. The wells are at *Uruse*, *Hire*, and *Katsubo*, which places lie close together in the range of low hills called Higashiyama, referred to on p. 247. In the same direction, but 3 *ri* further E., stands the small town of *Tochio*, which produces the best *tsumugi* in the province. Uesugi Kenshin (see p. 85) was born here, and various relics of him are preserved at the temple of Jōanji.

**Sanjō** (*Inn*, Echizen-ya). A stay at this place may be availed of for two expeditions. The first is S.E. up a tributary stream, the Igarashigawa, to a spot some 6 *ri* distant, where the torrent flows between cliffs 70 ft. high. There are several tea-houses at this cool summer resort, which is called *Yagi*. Four *ri* further on, at *Yoshi-ga-hira* (1,350 ft. above sea-level), is a lake with a hot spring in the middle. At

*Nyohōji*, about  $1\frac{1}{2}$  ri from Sanjō in this direction, natural gas issues from the ground, and is utilised by the peasants for heating and lighting. The same has been found to occur when digging for water in other parts of this district, for instance, in the city of Niigata.—The other long expedition from Sanjō is to *Iyahiko*, a mountain 2,100 ft. high, on the coast. One goes by jinrikisha, 4 ri 24 chō to the vill. of the same name at its base, where stood a fine Ryōbu Shintō temple (burnt down in 1912), the goal of pilgrims from the whole province. A festival called *Tōrō-oshi* is here celebrated at midnight on the 14th day, 6th moon, old style. Some twenty large stands of wood and paper, adorned with candles and artificial flowers, are carried about by the young men and bumped against each other. The climb up the mountain begins abruptly and takes  $1\frac{1}{2}$  hr. The little shrine (*Go-honsha*) at the top commands a wide panorama, rising as *Iyahiko* does like a solitary island between the sea on the one hand and a sea of rice-fields on the other. In a gully on the side towards Sado is a small silver mine.

The country continues flat for the rest of the way.

*Niitsu* (*Inn*, Mori-sei) is noted for its kerosene wells.

*Nuttari*, the terminus of the railway, is a suburb of Niigata, lying on the opposite or E. side of the river.

*Niigata* (*Inns*, \**Shinoda*, *Yoshikwan*), capital of the prefecture of the same name, is situated on a narrow, sandy strip of land between the *Shinano-gawa* and the sea.

Niigata was opened to foreign trade in 1869; but almost the only foreigners now residing there are missionaries. Owing to the bar at the mouth of the river, vessels of any size cannot enter the port, but are compelled to anchor in the roadstead outside. When the wind renders it dangerous to anchor off Niigata ships may take refuge at *Ebisu-minato*,

in the island of Sado. Not many centuries ago, the site of Niigata was 8 or 10 miles out at sea. A map 800 years old, shows Sanjō as a sea-port town, and there exists evidence that the whole of the rich alluvial plain here extending between the mountains and the sea—100 square miles or more—has become dry land within historical times, partly by the silting up of rivers, partly by upheaval of the land.

The town, which covers an area of rather more than 1 sq. mile, consists of five parallel streets intersected by other streets and canals. A line of low sand-hills shuts out all view of the sea. The climate of Niigata is very trying,—hot in summer and terribly cold in winter, snow falling to a depth of 2 or 3 ft., and lying for a considerable time. The houses are built with their gable-ends towards the street, and the roofs are prolonged beyond the walls in order to prevent the snow from blocking up the windows. A large quantity of coarse lacquer-ware is manufactured at Niigata; and articles of a peculiar pattern called *mokusaguri*, or “sea-weed lacquer,” are brought for sale from the district of Aizu. In the suburbs of the city, *Echigo chijimi* is manufactured from hemp. The public garden surrounding the Shintō temple of *Haku-san*, affords a fine prospect.

Steamers run north from Niigata, to *Sakata*, *Tsunchizaki* (*Akita*), *Noshiro*, and *Hakodate*. An alternative way of reaching the North or returning to Tōkyō is to take rail and road to *Wakamatsu* as described in Route 71, thence to *Kōriyama* where join the main line.

#### ISLAND OF SADO.

The Island of Sado, which lies 32 miles W. of Niigata, can be reached by small steamer from the latter place in about 5 hrs., and in about the same time from *Naoetsu*. Steamers run daily from April to October; for the rest of the year the sailings are irregular, on account

of the frequent storms that prevail on this bleak coast. The island is hilly and picturesque, consisting of two groups of mountains, separated by a cultivated plain.

The principal formation is limestone. Sado has a population of 119,000, and is principally noted for its *gold and silver mines* situated close to the town of Aikawa, which have been worked from the earliest times. During the middle ages, Sado was used as a place of exile for criminals. Among those who were relegated to its inhospitable shores, was the Buddhist saint, Nichiren.

**Aikawa** is a poor-looking place, situated near the mines.

**Ebisu Minato** (*Inn*, Yamagata-ya), where passengers from Niigata generally land, is a large but wretched village, built on a narrow strip of beach between the sea and a lagoon. The distance from Ebisu Minato to Aikawa is 6 *ri* 29 *chō* (16½ m.),—a pretty walk.

ride.

## ROUTE 26.

THE MOUNTAINS ON THE N.W.  
BOUNDARY OF SHINSHŪ  
AND ECHIGO

1. TOGAKUSHI-SAN.    2. IZUNA-SAN.
3. MYŌKŌ-ZAN.

These mountains form a conspicuous feature in the landscape from many quarters, owing to their well-defined shapes and comparative isolation. Nagano, on the Karuisawa-Naoetsu Railway (see p. 243) is the proper starting-point for Togakushi and Izuna, while Myōkō is best ascended from Akakura, further N. along the same line. Another prominent member of the group is Kurohime, but it is rarely ascended, because not considered sacred.

### 1.—TOGAKUSHI-SAN.

Five *ri* from Nagano stands the temple of Togakushi-san, whither the god Tajikara-o-no-Mikoto is said to have hurled the rocky door of the cavern in which the Sun-Goddess had hidden herself (see the legend as given on p. 43). The road, which is passable for jinrikishas, leaves the town on the l. side of the temple of Zenkōji, and winds up a narrow ravine to the hamlet of *Arayasu*, whence, leading over low hills, it reaches a rest-house called *Nyū-zaka* in 45 min., and then issues on to the moor which encircles the base of Izuna-san. In ¾ hr. longer, the highest point of the moor is reached at a fine *torii*, from which, in 15 min. more, we come to two tea-houses known as *Okubo*. The path then descends for about 1 m. to a point where it divides, the r. branch proceeding direct to the vill. of *Togakushi* (*Inn*, Kambara), at the upper end of which the *Chū-in* temple is situated, the l. reaching the *Hōkō-in* after 12 *chō* more. The latter temple, standing at the top of a long flight of steps lined with old cryptomerias, is a spacious building decorated with carvings of some merit. From the *Hōkō-in* to the village is a pleasant walk of 12 *chō* through a wood. Except for their beautiful surroundings, little remains about the temples to detain the visitor. The road to the *Oku-no-in* (30 *chō*) is almost level the whole way, except during the last few hundred yards. It stands at the head of a romantic ravine, and commands a fine view including the summits of Fuji and Asama-yama.

Those who intend to climb the highest point called *Ken-no-mine* (8,080 ft.), will do best to pass the night at Togakushi. Whether one ascends via *Omote-yama* (6,000 ft.), and passes thence along the rugged ridge to *Ura-yama* (*Ken-no-mine proper*) in order to make the com-

plete circuit, or takes the latter only, a long day should be allowed for the expedition. The path up Omote-yama leads directly behind the priest's house at the Oku-no-in, and is so narrow and precipitous in parts that chains have been affixed to the trees and rocks for the benefit of pilgrims. (To ascend Ura-yama only, one does not touch the Oku-no-in, but takes the path which diverges from the main road to *Kashiwa-bara* at about 1 *ri* from Togakushi.) The distance to the summit is estimated at 5 *ri*, most of which is exceptionally rough and steep. About 1½ hr. before reaching it, on a lesser peak called Jizō-dake, stands a hut where pilgrims pass the night in order to witness the sunrise. The view is magnificent, especially of the Hida-Ōtchū range to the W. and S.

## 2.—IZUNA-SAN.

This mountain (6,080 ft.) should be ascended from the vill. of *Togakushi*, whence the summit may be gained in 2 hrs. easy walking up a long spur. Another path, by which the descent is usually made, strikes up from the moor on the Nagano side, 20 min. beyond the *Nyū-zaka* tea-house mentioned above; but it is exceedingly steep, and covered with dense undergrowth. A hut, in which pilgrims sleep, occupies one side of the summit. The view is very extensive, embracing on the E. the whole range which divides the provinces of Shinshū and Jōshū, the most prominent of its peaks being Shirane, flat-topped *Suna-daira* and *Asama*. The cone of *Fuji* may be distinguished about S. S. E., and next to it, to the spectator's r., the range of *Yatsu-ga-take*, beginning with *Mikaburi-yama* and ending with the round crown of *Tateshina*. Then come the high mountains of western Kōshū, probably *Koma-ga-take* and *Jizō*, next the long ridge of the *Wada-tōge*, followed by the

prolonged irregular top of the Shinshū *Koma-ga-take*. The mere summit of *Ontake* can be perceived between S. S. W. and S. W., while *Yari-ga-take* bears S. W. The whole of the mighty Hida-Shinshū range stands up like a wall on the W. Nearer on the same side rises the precipitous peak of *Ken-no-Mine*, and turning to the N. we see the small, round head of *Yake-yama*, then two smaller mountains, named *Ototsuma* and *Takatsuma*, and almost due N., *Myōkō-zan* with *Kurohime* in front. Below on the E. extends the broad fertile valley of the *Shinano-gawa*, while further N. a glimpse is caught of the sea.

The descent takes rather less than 2 hrs., and emerges on the moor at a point where the traveller may either return to *Arayasu*, or strike away to the l. by a path leading over the moor to *Kashiwabara* station,—a 3 hrs. walk.

## 3.—MYŌKŌ-ZAN.

*Myōkō-zan* (8,180 ft.). This mountain is not free from snow until July. The ascent can be made in 4 hours. There are two paths, passing respectively by *Minami Jigoku-dani* and *Kita Jigoku-dani*. Traversing the little public garden at the top of the village street of *Akakura*, the last-mentioned goes straight on, while the former bears to the l. This has more varied scenery, and is somewhat shorter. The path leads through the long grass for some distance, and then climbs steeply to a point whence *Fuji* is seen,—50 *chō* from *Akakura*. At about 2 *ri*, a sulphur workers' hut below *Minami Jigoku-dani* is reached, whence for about 10 *chō* the path ascends the steep course of a rivulet under the cane-brake; and soon after, at a small shrine, the path from the *Kita Jigoku-dani* joins it from the r. A little above this is a pool called *Rokudō-no-ike*, whence to the top is a steep but nowhere

dangerous climb of 20 *chō*, partly assisted by chains. On the summit stands a small wooden shrine dedicated to Amida. Myōkō-zan forms part of an extinct volcano. The mountains immediately surrounding it are the long semi-circular ridge called Myōkō-zan-no-Urayama on the S.E., and Kanayama on the N. The view to the S.E. includes Asama and Fuji. Directly S. rises Kurohime with its two peaks, between which is seen the top of Izuna-san. Ken-no-mine bears about S.S.W., while the round-topped mountain bearing W.N.W. is Yake-yama, an extinct volcano. To the N.E. the view extends over the plain of Echigo to the Sea of Japan and the Island of Sado.—In descending, the path to the l. at the hut below the Rokudō-no-ike and via the Kita-Jigoku-dani solfatara may be taken. It is in parts, however, very narrow, and overhung with tall grass and weeds. The mountain is much frequented by pilgrims, especially on the 23rd night of the 6th moon, old style, when they go up in great numbers by torchlight, but do not pass through Akakura.

## ROUTE 27.

### FROM SHINONOI TO SHIOJIRI.

Distance from Shinonoi	Names of Stations.
	SHINONOI
2½ m.	Inari-yama
7½	Obasute
13	Omi
17½	Nishijō
24	Akashina
28	Tazawa
33	MATSUMOTO
37	Murai
41½	SHIOJIRI Jct.

Shinonoi is a station on the Karuizawa-Naoetsu Railway (see p. 243). The branch line starting thence affords an easy means of reaching the central part of the Nakasendō. From Shiojiri, Kōfu and Tōkyō on the one hand and the head-waters of the Tenryū-gawa on the other are also within easy reach.

The whole line is picturesque. On leaving *Inari-yama*, the train winds slowly up the hills on the l. bank of the Ohikuma-gawa commanding a succession of magnificent views of the valley below studded with villages, and of the mountains beyond. Note the pretty effect of the terraced slopes and the roofs of the houses rising from the groves in which they lie. The station of Obasute (*Inn*, Wada-ya) stands half-way up a slope called *Obasute-yama*, a queer name signifying "the Hill where the Aunt was abandoned."

It is explained by a legend which tells us that the abandoned one was Ōyama-bime, aunt to Ko-no-hana-saku-ya-Hime, the lovely goddess of Fuji, who married Ninigi-no-Mikoto, the first ancestor of the Imperial family of Japan. This Ōyama-bime was so ugly, ill-tempered, envious, and malicious that none of the gods would take her in marriage. Her nephew and niece, in despair that her evil disposition should thus stand in the way of her happiness, entreated her to reform, but in vain. At last the younger goddess suggested that a tour through the beautiful scenery of Shinano, where she might contemplate the moon from some lofty mountain-top, would be likely to have a softening effect. So they set out together, and after surmounting innumerable peaks, at length reached this place. Saku-ya-Hime mounted a stone, and pointing with her finger, said to her aunt, "Yonder is a rock. Climb up it and look calmly round, and your heart will be purified." The aunt, tired with her long journey, melted under the gentle influences of the harvest moon. Turning to her niece, she said, "I will dwell forever on this hill-top, and join with the God of Suwa in watching over the land." And with these words, she vanished in the moonbeams.

After Obasute, the lofty peak of *Kaburiki-yama* (see p. 244) looms ahead until we enter the tunnel,

8,714 ft. in length, pierced through it. On the far side the scene changes. The small town of *Omi* lies in a cultivated valley enclosed by bare red sandstone hills and high well-wooded mountains. Beyond *Nishijō* (*Inn*, *Fuji-ya*), we emerge from another tunnel about 1 m. long into a ravine, high up whose sides peasants' cottages are seen perched. Hence we descend to the *Matsumoto* plain, fronting the giants of the *Hida* range,—r. *Yari-ga-take*, to be recognised by its conical top, *Hodaka-yama* and others, and away to the l. the huge broad-backed *Norikura*. The line now runs along the r. bank of the wide and stony bed of the *Saigawa* to

**Akashina** (*Inn*, *Akashina-kwan*). From here a road practicable for *basha* leads to *Omachi* (see *Rte. 29* Sect 6).

[About 8 miles W. of *Akashina* a road, practicable for *jinrikisha* for more than half-way, leads across the plain to the opening of one of the grandest of Japanese Alpine valleys. At the hamlet of *Miyashiro* (small *inn*) stands the picturesque shrine of *Hodaka-jinja*, from which a walk of nearly 10 miles takes one to the finely situated *Nakabusa Onsen* (5,000 ft.). The road is well made and passes along the densely wooded mountain side sometimes at a height of 200 to 400 ft. almost vertically above the torrent bed. —Good accommodation at the *Onsen*, and also guides for the ascent of the following granite peaks:—

*Ariake-san* (7,500 ft.), the "Fuji of *Shinshū*"; ascent about 3 hrs., and descent 2 hrs., on the E. side of the valley.

*Tsubakura-dake* (9,300 ft.), on the W., ascent, rather steep at first, about 4½ hrs., descent 3½ hrs., commanding a magnificent prospect of the northern part of the *Hida-Shinshū* ranges.

*Ō-tenjō* (9,500 ft.), S.W., a more arduous climb, involves sleeping out at least one night, near the top; but the view, owing to the central position of this peak, is most striking and extensive.]

**Matsumoto** (*Inns*, *Maru-mo*; *Maru-naka*) is the centre of trade between the southern part of this province (*Shinshū*) and the province of *Echigo*. It stands in the midst of a wide, fertile plain, bordered on all sides by magnificent mountain ranges. A picturesque portion of the castle of the former *Daimyō* still remains.

Thirty *chō* to the N.E. of *Matsumoto* lies the little vill. of *Asama*, noted for its hot springs. Of the numerous *inns*, the best are the \**Me-no-yu*, with *Europ.* food, and *Nishi Ishikawa*.

[The river running through *Matsumoto* is the *Saigawa*, an affluent of the *Chikuma*. Boats laden with merchandise go down it as far as *Shimmachi*, a town 3 *ri* 15 *chō* (8½ miles) distant from *Shinonoi* by road. If a private boat can be secured, the day's trip is a pleasant one. The *Sanseiji* gorge, which is passed about half-way, presents fine rocky landscapes. There are numbers of floating rice-mills of a primitive type, consisting of a house-boat moored in the current, and having a paddle-wheel on each side driven by the passing water.]

Leaving *Matsumoto*, the line keeps along the plain, passing at first through rice-fields and mulberry plantations and later through pine-woods. The big mountain mass to the l. of *Murai* is called *Hachibuse*.

*Shiojiri* (see next Route).



## ROUTE 28.

## THE CENTRAL RAILWAY.

FROM NAGOYA TO SHIOJIRI. THE  
POTTERIES OF SETO. KOKEI-  
ZAN. THE VALLEY OF THE  
KISOGAWA.

Distance from Nagoya	Names of Stations	Remarks
4½m.	NAGOYA	
9½	Chikusa .....	
15	Kachigawa	
22½	Kōzōji	
27	Tajimi	
31½	Tokitsu	
36	Mizunami	
42½	Kamado	
50	Ōi	
56	NAKATSU-GAWA	
61½	Sakashita	
67½	Midono	
71	Nojiri	
78½	Suhara	
83	Agematsu	
88	KISO FUKUSHIMA	
91½	Miyakoshi	
95½	Yabuhara	
100	Narai	
106½	Niekawa	{ For Matsu- moto and Shinonoi (see previ- ous Route).
109	Seba	
	SHIOJIRI JCT....	

(For the sections of this line between Shiojiri and Tōkyō, see Route 30, Sections 1 and 5.)

This line, after leaving the plain, enters the beautiful valley of the Kisogawa, following the ancient road known as *Kiso-kaidō* or *Nakasendō*, and affords some of the finest scenery in the country.

The *Nakasendō*, or "Central Mountain Road," is so named in contradistinction to the *Tōkaidō* or "Eastern Sea Road," and the comparatively unimportant *Hokuriku-dō*, or "Northern Land Road" in Kaga and Echū, between which it occupies a middle position. It runs from Kyōto to Tōkyō, passing through the provinces of Yamashiro, Ōmi, Mino, Shinshū, Kōtsuke,

and Musashi. The road seems to have been originally constructed early in the 8th century. Legendary history states, however, that in the reign of the Emperor Keikō (A.D. 71-130), his son, Prince Yamato-take, crossed over the Usui Pass during his conquest of Eastern Japan, suggesting the likelihood of a track having existed there from the earliest times.

Owing to the mountainous nature of the country, the *Nakasendō* portion of the Central Railway proved the most difficult of the whole Japanese system. The construction begun in 1896, was completed only in 1911, during which period 95 tunnels were cut and 351 bridges built.

Leaving Nagoya, the train runs across a rice plain towards bare, rounded hills, which are entered after passing *Kōzōji*. To the r. of this station, 1½ ri by a road hilly yet practicable for jinrikishas, lie the Potteries of Seto,

[Persons staying at Nagoya may more conveniently go to Seto and back by jinrikisha to Ōzone (½ hr.), whence electric tram to Seto, 1 hr. more.]

distributed over the four adjacent hamlets of Kita Shingai, Minami Shingai, Gō, and Hora. The best establishment is that founded by Katō Gosuke in Minami Shingai, which is celebrated for its translucent white ware. There is also a pottery school where all the processes may be inspected.

The province of Owari, and the adjacent province of Mino have, for many ages, been flourishing centres of the porcelain industry, the most famous seat of which is here at Seto, where Katō Shirozaemon, the first great master of Japanese ceramic art, set up a kiln about the year 1230 on his return from six years of diligent study in China. Thenceforth Seto became the headquarters of the manufacture of dainty little jars, ewers, and other utensils for the tea ceremonies (*cha-no-yu*), so that the word *seto-mono*, literally "Seto things," has come to be employed in Japanese as a generic name for all pottery and porcelain, much as the word *china* is used in English. Many of the pieces now turned out—especially the monster blue-and-white vases—are intended only for the foreign market.

Immediately beyond Kōzōji, the dull scene suddenly changes to one

of prettiness as the train wends up the bank of the *Tamano-gawa*, with its rocky bed and picturesque cliffs. The only drawback is that fourteen tunnels perpetually intercept the view.

*Tajimi* (Inn, Matsu-ya) is a busy place, producing even more pottery than Seto; for the whole countryside, to a distance of 6 *ri*, is occupied in little else. But objects of native household use are alone made, except at Nishimura's large establishment, which manufactures for export to America. The ancient Buddhist temple of *Kokei-zan*, is finely situated in the midst of rock and river scenery, 12 *chō* from the station, of which 6 *chō* by jinrikisha to the foot of the hill. Particularly wide and impressive is the panorama from the little tea-house (only 8 *chō* from station), in which Ena-san forms the most conspicuous feature.

*Nakatsu-gawa* (Inn, \*Hashiriki), generally called *Nakatsu* for short, is a factory town lying at the base of Ena-san, and the best starting-point for the ascent of that mountain.

The Kisogawa, here running through the bare hills characteristic of the province of Mino, is first crossed after leaving Nakatsu-gawa.

The Kisogawa ranks as one of the *San dai-ka*, or Three Great Rivers of Japan, the other two being the Tonegawa and the Shinano-gawa: but the Kisogawa is incomparably the most beautiful. Rising near the Tori-tōge in the province of Shinshū, it runs for a length of 135 miles, and after forming an intricate delta which is subject to destructive floods, falls into the Bay of Owari.

The real beauty of the river begins at a point just below the bridge spanning it between *Saka-shita* and *Midono*, where we cross to the l. bank and where the hills are still clothed with splendid timber down to the water's edge. Thence onwards the line keeps almost uninterruptedly to the same side of the river, at times close beside it,

at others high above, built on huge granite walls, with numerous culverts and tunnels.

[A little over 1 *ri* from Midono, at the vill., of *Tsumago*, a road practicable for jinrikishas, leads over the *Odaira-tōge* to *Iida* for the rapids of the *Tenryū-gawa*, described in Route 33; the distance between *Tsumago* and *Iida* is about 10 *ri*.]

Between Midono and *Nojiri* is the narrowest part of the valley. The hills get more pointed and more feathery-looking with their varied vegetation, except in the too numerous places where deforestation has left its ruthless trace.

At some times and in some places, there really seems to be more wood in the river than water, 80,000 trees being sent annually down stream, not in rafts but singly, each stamped with its owner's mark. The trees most esteemed are *hinoki* and *sawara*. Several tracts appertain to the Imperial domain, while others now belong to the peasants. In former days, when all the woods of Kiso were owned by the Daimyō of Owari, stringent forestry laws were enforced; and whereas ordinary trees might be hewn down at will, the two species above-mentioned and also *kryakt*, *newu*, and *asuit*, might not have so much as a twig broken off, and armed foresters were placed to shoot all poachers dead. Any peasant found in possession of a utensil made of one of the forbidden kinds of wood was arrested. In case of his having purchased any such from a neighbouring province, it was incumbent on him to inform the authorities of his own locality, who verified the transaction and branded the article in question with the official stamp. This paternal despotism had at least the effect of bequeathing splendid forests to posterity. Immense havoc was done during the turmoil which ushered in the new régime, and only since about 1890 has serious attention again been turned to forest preservation. The Imperial domain is believed to be now economically managed, but the peasants continue to waste their newly acquired source of wealth. The timber is felled in late spring and summer, and floated down stream in autumn and winter. A large number of men find employment as wood-cutters, others are stationed along the stream with bill-hooks to push off stranded logs. At a place called *Nishikori* in Mino, hawsers are stretched across the

stream to prevent the logs from floating further. There they are sorted and identified by government officials, and afterwards bound by their respective owners into rafts, most of which are navigated down to Kuwana in the province of Ise.

**Suhara** (*Inn, Sakura-ya*) lies in a more open part of the valley, where much silk is produced. Koma-ga-take, of which only peeps have been obtained hitherto, is now seen excellently. In shape it exactly resembles a saddle, two sharp little knobs in the middle making its resemblance to that instrument of torture, a Japanese saddle, only the more realistic. In the river bed immediately below the line lies a rocky platform called the *Nezame no Toko*, or "Bed of Awakening."

This curious name is derived from a local tradition which avers that Ura-shima, the Japanese Rip Van Winkle (see p. 86), awoke on this spot from his long dream. Others, more matter-of-fact, explain the name to mean that the view "wakes up," that is, startles those who come upon it.

**Agematsu** (*Inns Sakai-ya, Tamasa*). Either this town or the next station, Kiso Fukushima would be an excellent place for the lover of mountain scenery to stay at for a few days. Both Ontake and Koma-ga-take can be conveniently ascended from these points; and from the top of Koma-ga-take one may descend to the Ina Kaidō for the rapids of the Tenryū-gawa. (The ascent and then the descent on the other side could be done under favourable circumstances in one extremely long day; but it is better to stop at the hut recommended in Route 29, No. 11, or at another hut lower down.)

A few minutes beyond Agematsu, on emerging from a tunnel, there is seen far below, another spot famous in old walking days called *Kiso-no-Kakehashi*, where the narrow foot-path clung with difficulty to the precipitous rock. Collectors of old

colour prints will recognise the scene. Fine glimpses are caught of the peaks of Ontake and the Shinshū Koma-ga-take.

**Kiso Fukushima** (*Inn, Fukushima-kwan*) picturesquely lines both banks of the river, the l. bank rising high above the r. whose terraced habitations have a background of steep and darkly wooded hills.

**Yabuhara** (*Inn, Kome-ya*), is entirely devoted to the manufacture of combs. It stands at the foot of the *Torii-tōge*, at a height of 3,150 ft. above sea-level.

The name of this pass is derived from the *torii* on the top dedicated to Ontake, the summit of which sacred mountain is visible hence. Strange as it may seem, two battles were fought on this spot in the 16th century, between some of the rival chieftains who, during that period of anarchy, disputed Eastern Japan amongst them.

[From Yabuhara a path follows the r. bank of the Kisogawa nearly up to its source, passing over the *Sakai-tōge* into the province of Hida, where it joins the path from Shimashima at Nagaudō (see page 260). It is an interesting day's walk with fine views.]

Here we quit the valley of the Kisogawa to plunge into a tunnel under the *Torii-tōge* whence we follow a narrow valley, whose stream, running between high hills, ultimately joins the large Chikuma-gawa that flows into the Sea of Japan. Beyond *Seba*, where it opens out, the peaks of Norikura and Yari-ga-take rise conspicuously to the l.

**Shiojiri** (*Inn, Masu-ya*) is the junction for Kōfu and Tōkyō to the S.E., and Matsumoto and Nagano to the N. (see previous Route).

## ROUTE 29.

THE MOUNTAINS OF HIDA AND  
ETCHŪ.

1. INTRODUCTORY REMARKS. 2. GIFU TO TAKAYAMA IN HIDA. 3. TAKAYAMA TO TOYAMA BY THE VALLEY OF THE TAKAHARA-GAWA. 4. MATSUMOTO TO TAKAYAMA BY THE ABŌ AND HIRAYU PASSES. NORIKURA AND KASA-DAKE. YAKEDAKE-TÔGE. 5. YARI-GA-TAKE AND HODAKAYAMA. 6. ÔMACHI TO TOYAMA OVER THE HARINOKI PASS. 7. ITOI-GAWA TO ÔMACHI AND MATSUMOTO. ÔRENGE-YAMA AND JŌNEN-DAKE. 8. TATEYAMA. 9. TOYAMA OR KANAZAWA TO TAKAYAMA BY THE VALLEY OF THE SHIRAKAWA. 10. HAKU-SAN. 11. ONTAKE AND THE KOMA-GA-TAKE OF SHINSHŪ. 12. ENA-SAN.

## 1.—INTRODUCTORY REMARKS.

The provinces of Hida and Etchū may be conveniently taken together, because hemmed in between the same high mountain ranges which have prevented them from being much visited even by the natives of the surrounding provinces. Few parts of Japan have been so little affected by European influence.\*

The range bounding these provinces on the E. is the most considerable in the empire, the only one that can compare with it being that between the Fujikawa and Tenryū-gawa (Route 32). Many of the peaks bear snow, especially in the more sheltered gullies and ravines, all the year round. Extending almost due N. and S. for a

length of 60 or 70 miles, this range forms a well-nigh impenetrable barrier to communication from the S. and E. It consists chiefly of granite, overlaid in places with igneous rocks; but Norikura and Tateyama are of volcanic origin. The highest and most conspicuous of the numerous peaks, according to the latest General Staff Survey, are as follows:

	FT
Ôrenge-yama (Shiro-uma),	9,622
Tateyama .....	9,831
Jōnen-dake .....	9,600
Kasa-dake .....	9,466
Yari-ga-take .....	10,431
Hodaka-yama .....	10,250
Norikura .....	9,925
Ontake .....	10,046
Koma-ga-take (Shinshū)...	9,726
Haku-san .....	8,863
Ena-san .....	7,347

The lower flanks of the chain are clothed with forests, in which the commonest trees are the birch, beech, and the oak, conifers being also plentiful. Among the wild animals of this region may be mentioned bear, deer, a kind of chamois, and two kinds of boar. The streams abound with trout; ptarmigan are also often seen. The scanty population consists of hardy, simple folk, who support themselves by hunting, wood-cutting, and charcoal burning. In some parts the women wear a kind of baggy trousers resembling bloomers, tied at the ankles. The staple food is buckwheat and millet, while barley, hemp, beans, and mulberry-leaves form the other chief productions of the valleys.

It will thus be seen that the mountaineer has but hard fare to expect, and will be wise to provide himself with as much portable food etc., as can be packed into a small compass. Much luggage cannot be carried, owing to the general scarcity of men. Needless to add that the accommodation is

\*A Japanese Alpine Club (*Nihon-Sangaku Kai*) was formed in 1905, and now numbers about 700 members. It publishes an excellent magazine, well illustrated.

often of the roughest. Only at Toyama the capital of Etchū, at Takayama the capital of Hida, at Matsumoto, and at a few other of the larger towns, is the ordinary standard of Japanese provincial comfort attained.

For practical convenience' sake, four mountains have been included in this route that do not topographically belong to it—Haku-san, Ontake, the Koma-ga-take of Shinshū, and Ena-san, because, though not actually forming part of the main range, they stand not far from it, and are likely to interest the same class of travellers.

The district treated of in this route may be best approached from one of three sides,—from Shinonoi, on the Karuizawa-Naoetsu Railway; from Nagoya and Gifu, on the Tōkaidō Railway; or from the Sea of Japan, on which last side Toyama is the natural starting-point. The first-mentioned approach is to be preferred by travellers from Yokohama, the others by those coming from Kōbe. Matsumoto and Kiso Fukushima make excellent centres for excursions among these mountains.

A road has been constructed from Shima-shima over the summit of the Tokugō-tōge, a pass which crosses the range running parallel to the great ridge of which Yari-ga-take forms the highest point; thence down to the Azusa-gawa, and across to the Hirayu side of the chain (see p. 268).

## 2.—FROM GIFU ON THE TŌKAI DŌ RAILWAY TO TAKAYAMA IN HIDA.

### Itinerary.

GIFU to:—	Ri	Chō	M.
Akutami .....	2	34	7½
SEKI .....	2	4	5½
Mabuki .....	5	8	12½
Asahari .....	2	7	5½
Kiribora .....	2	18	6
Kanayama .....	1	25	4½
Shimohara .....	15	1	

Hoido .....	3	—	7½
Gero .....	3	2	7½
Hagiwara .....	2	19	6½
Osaka .....	3	1	7½
Kukuno .....	3	32	9½
TAKAYAMA .....	3	4	7½
Total .....	35	25	87

This road, called the *Hida Kaidō*, is practicable for jinrikishas throughout. Two passes—the *Fukuro-zaka*, and the *Miya-tōge*—have to be climbed; elsewhere the road has an easy gradient. The best accommodation is at *Seki (Inn, \*Fukagawa-ya)* and *Kanayama (Inn, Hayakawa-ya)*. Good accommodation may also be found at *Hoido (Inn, Genmaru-ya)*, *Gero (Inn, \*Yoshimura-ya)*, and at *Osaka (Inn, Shin-ya)*.

The tame character of the landscape during the early part of the journey,—low-lying sandy hills clad with insignificant trees,—characteristic of the province of Mino, is suddenly exchanged, as if by magic, for scenes of rare beauty on crossing over into the province of Hida near *Kanayama*, and these continue all the rest of the way. From Shimohara to *Kukuno*, the traveller wends for forty miles along the beautifully wooded valley of the Hida-gawa (called Masudagawa and Adanogō-gawa higher up), through a succession of rocky ravines. In flood-time, particularly, the scene is grand beyond description. Curiously enough, one of the finest parts of the route—a little beyond the hamlet of *Hoido*—has received the ill-sounding name of *Agolcu* (Holl), apparently by reason of the awe which it inspired in rustic beholders when the old pathway ran along the face of the precipitous rocks that overhang the foaming current. Specially grand is the gorge from this point on to Gero, at which place the valley widens, the road becomes somewhat undulating, and cultivation is possible. Magnificent, too, is the view

at the confluence of the Osaka-gawa with the main river, which here again becomes confined for several miles within a densely wooded ravine, whose sides rise sheer from the water's edge. The hill between Kukuno and Takayama receives its name of *Miya-tôge* from a very ancient Shintô temple, the chief one (*Ichino-miya*) of the province. It stands in a beautiful grove at the foot on the N. side. A short run hence leads down to the small plain surrounding

**Takayama** (*Inn*, \*Nagaseryô-kwan). This, the capital of Hida, is divided into three main parts, called *Ichino-machi*, *Ni-no-machi*, and *San-no-machi*. Shut in, as it is, by lofty mountain ranges, Takayama remains difficult of access. Note the elaborate Shintô shrines in miniature erected in front of many of the chief buildings, and dedicated to Akiha-san for protection against fire (see p. 234). A good panorama of the town and neighbouring mountains can be obtained from *Shiroyama*, on which the Daimyô's castle formerly stood. It is only 10 min. climb.

### 3.—FROM TAKAYAMA BY THE VALLEY OF THE TAKAHARA-GAWA TO TOYAMA.

#### Itinerary.

TAKAYAMA to:—	Ri	Chô	M.
Furukawa .....	3	28	9½
Funatsu .....	5	26	14
Higashi Mozumi ...	4	6	10½
Nakayama .....	1	28	4½
Katakake .....	1	18	3½
Sasazu .....	2	21	6½
Kami Okubo .....	30	2	
TOYAMA .....	3	18	8½
Total .....	23	31	58½

This extremely picturesque route may be called practicable for jinrikishas, but the road beyond Funatsu is in very bad condition

owing to the traffic in connection with the silver mine near that place. The best accommodation will be found at *Furukawa*, *Funatsu* (*Inn* by Nagai Hyôtarô) and *Higashi Mozumi*. (There is an alternative route from Furukawa to Katakake down the *Miyagawa*. It is built up with cyclopean masonry, and leads through beautifully wooded valleys, but misses the Kamibara-tôge.)

The road is slightly downhill as far as *Suisaki* just beyond Furukawa, where the *Kamibara-tôge*, 3,850 ft. above the sea and 1,600 ft. above Funatsu, begins. There is a beautiful view, looking back, across the Yôkamachi valley and the low pine-clad hills separating this valley from that of the Miyagawa and the plain which surrounds Takayama. On the far side of the pass the scenery changes,—the valley grows deeper and narrower and the streams swifter, until at Funatsu and along the Takahara-gawa it becomes superbly grand,—a huge gorge with mountains rising on either side and great rocks covered with pines and other trees, while far below the winding road is the rushing, roaring torrent. Notice the curious lime-kilns built of stones at various points near the road on both sides of the pass. The lime is spread out on the rice fields.

[Travellers bound for the Hida-Shinshû mountains may conveniently diverge at Funatsu to the hamlet of *Hirayu* (p. 262), about 9 ri, by following a jinrikisha road along the Takahara-gawa nearly to its source; or else they may diverge 1.2 ri before Hirayu, up a path to *Gamada* (p. 262), 1 ri, making 8 ri altogether from Funatsu, the luggage having to be shouldered by the jinrikisha coolies.]

The road improves near *Katakake* a short way beyond the boundary of the provinces of Hida and Etchû.

—The scenery retains its grandeur as far as the pass leading over to the valley in which lies the long village of *Kami-Ōkubo*, bordered with trees and hedges. Hence the way is fairly good into

**Toyama** (see Route 46).

#### 4.—FROM MATSUMOTO TO TAKAYAMA BY THE ABŌ AND HIRAYU PASSES.

[ASCENT OF NORIKURA AND KASADAKE. NOMUGI-TŌGE.]

##### Itinerary.

MATSUMOTO to:—	Ri	Chō	M.
Shima-shima	...	5	14 13½
Inekoki	...	1	— 2½
Ōnogawa	approximate...	3	— 7½
Hirayu	...	8	— 19½
Hatahoko	...	3	8 7½
Hiomo	...	21	1½
Ōtani	...	1	— 2½
TAKAYAMA	...	3	1 7½
Total	...	25	8 61½

Jinrikishas can be taken from Matsumoto to Inekoki. They are also practicable between Hatahoko and Takayama, but are not to be found at the villages on the way. The intermediate section must be walked, and the advice given regarding baggage strictly borne in mind. Few walks of thirty miles are to be found in the whole of Japan comparable for wild and varied picturesqueness to that from Shima-shima to Hirayu up the valley of the Azusa-gawa, and over the Hinoki and Abō passes.

Soon after leaving Matsumoto, the road is nearly all level and good. Part of the way lies through a pleasant grove of red pines, and then the Azusa-gawa is crossed near Ōnoda by a bridge about 1 m. from

**Shima-shima** (*Inn*, Shimizu-ya), which is divided in two by the river, the farther part, called *Hashiba*, being strikingly situated on the s. bank. This is the best place from

which to ascend Yari-ga-take (see No. 5).

From Shima-shima, the road at first follows the l. bank of the Azusa-gawa, passing through *Inekoki*, a hamlet known in the neighbourhood for its *kaze-ana*, or "wind-caves." These are merely small excavations in the hillside, used as storehouses. Thenceforward the entire walk up the river gorge, walled in by densely wooded mountains, is inexpressibly grand. The path clings, or should cling, to the sides of the living rock; but frequently portions of it slip down into the gulf below, leaving only a precarious foothold. Some of the worst clefts and landslips have been bridged over by primitive structures. The only opening in the valley wall occurs about 3 m. before Ōnogawa, where, at *Nagardo*, a stream flows in l. from the Nomugi-tōge.

**Ōnogawa** (fair inn) is a small vill. standing on the l. bank of the Maegawa, an affluent of the Azusa-gawa, at a height of 3,300 ft. But it will be better to push on to *Shirahone* (*Inn*, \*Saitō, hot sulphur baths), a little over 1 ri off the road. Travellers sleeping here can rejoin the main road just before Tochi-zaka, in 45 min.

[Ascent of Norikura. Pilgrims coming from the direction of Shinshū make the ascent of this sacred mountain from Ōnogawa; those coming from the west go up from the vill. of Hatahoko. The mountain may also be ascended from Hirayu, as described below.

1. As the climb from *Ōnogawa* to the summit and back may prove too much for one day, the mountaineer is advised to sleep at a hut (4,800 ft.) 1½ ri above Ōnogawa. On the way are passed the remains of old furnaces, heaps of slag and ore, etc., indicating the site of the

once extensive smelting works of *Obi Ginzan*. The ore consists of galena containing a small quantity of silver. The sleeping-hut stands near a small stream abounding with trout. There is no path from the hut to the summit, and only occasional indications of a track. Passage has to be forced through long grass, trees, and bamboo-grass, and then up the bed of a small torrent, where a sulphur spring breaks out, until one reaches a steep snow-field. The final climb leads over lava blocks and scoræ, ending at the small shrine of *Asahi Gongen* on the northernmost and highest peak of the mountain.

Norikura is an old volcano, the present peak being really one of the sides of the crater from which extensive lava-streams formerly poured. The view should embrace all the great peaks of the Japanese Alps,—granite giants, which unfortunately are too often veiled in rain or mist.

Instead of returning to *Ōnogawa*, it will be found pleasanter to descend to *Shirahone* (see p. 260), which is  $2\frac{1}{2}$  ri further on towards *Hirayu*.

2. The way from *Hirayu* (locally called the *ura-michi*, or "back road") leads past a magnificent cascade more than 200 ft. high, formed by the *Takahara-gawa* near its source, and through some mines (*kōzan*) 2 hrs. from *Hirayu*, where it may be advisable to spend the night, so as to make an early start. Though the mines lie at an altitude of 7,000 ft., work is carried on all the year round. The ascent begins, if one may so say, by a drop of 50 or 60 feet, followed by a scramble horizontally through the undergrowth on the side of the mountain till the dry bed

of a torrent is reached. Thence it is a rough-and-tumble struggle up through the forest. Emerging from this, the climb is over rocks and snow. A lake surrounded by rugged peaks, and some natural caves, are interesting objects passed on the way. The climb from the mines to a ruined hut called *Murodō*, near the top, will occupy about 5 hrs. The remainder of the way coincides with that from *Ōnogawa*.

3. From *Hatahoko*. The distance to the summit from this place is estimated at 7 ri, the path leading via *Ike-no-mata*, 23 chō, and the silver mines of *Hiragane*,  $1\frac{1}{2}$  ri].

A short ascent leads from *Ōnogawa* to a stream running at the foot of the *Hinoki-tōge*, up which latter is an easy walk of 40 min. At 2 hrs. from *Ōnogawa*, the swift current of the *Azusa-gawa* is crossed. (The path to *Shirahone* branches off l. at the top of the pass. Here commences a very steep climb (practically the beginning of the *Abō-tōge*) through a thick wood to the last rest-house, called *Tochi-zaka*, whence the remainder of the way to the summit of that pass is a perpetual succession of ups and downs, sometimes over a grassy surface, at other times up steep and stony slopes, but mostly under shade, and at no point offering any extensive prospect. Shortly below the foot of the pass on the E. side, a track leads round, by the base of *Yake-dake*, in about  $2\frac{1}{2}$  hrs. to *Kamikōchi*.  $4\frac{1}{2}$  hours' walk from the *Azusa-gawa* brings us to the top of the *Abō-tōge* (6,400 ft.), which forms the boundary between the provinces of *Shinshū* and *Hida*, and is remarkable for the beauty of the virgin forest crowning it. The way down along the *Mozuo-gawa* affords glorious views r. of *Hodaka-yama* and *Kasa-dake*, and of *Haku-san* to the S.W., also



charming sylvan scenery with moss and ferns in abundance. The descent takes 1½ hr. to the hollow between high mountains where nestles the hamlet of

Hirayu (Inn, by Murayama-Seijurō). This place, lying 4,500 ft. above the sea, boasts a chalybeate spring, the temperature being high and the baths simple tanks under open sheds. Note the fine waterfall near Hirayu referred to on the previous page. Silver is mined on a small scale in the immediate vicinity. Hirayu should be made the headquarters of those mountaineers who desire to scale Kasa-dake and, as already indicated, Norikura.

[Ascent of Kasa-dake. The grey cliffs and shining snow-slopes of Kasa-dake form a striking picture to one looking down the narrow valley to the N.W. of Hirayu. The ascent can best be made from Gamada (fair inn), which is picturesquely situated and possesses hot sulphur baths. The climb, which is extremely arduous, will occupy about 8 or 9 hrs., and the descent 7 or 8 hrs. "Starting at daylight," says the Rev. Walter Weston, "we descend into the *Migi-mata* (Right Fork), and ascend the rocky torrent bed until a forest is reached, through whose dense slippery undergrowth a way must be forced. Emerging at length, we cross the torrent of the *Hidari-mata* (Left Fork) by means of any bridge that may be improvised. This is followed by a stiff climb over broken rocks and long slopes of snow, whose lower limit is at an altitude of about 5,000 ft., in the wild ravine called Anage-no-tani. Here to the l. a pretty cascade shoots over a cliff, to disappear under the snow. The climb now becomes more difficult,

the rocks being steeper and bigger, whilst their smooth surface renders some sort of *waraji* indispensable. Some precipitous grassy slopes then lead over easier going on snow and debris up to the final arête, strikingly characterised by slabs of broken andesite lying in regular layers on the crest of the ridge. In sheltered nooks various Alpine flowers delight the eye, which wanders afar over all the chief peaks of Central Japan, and even to distant Fuji. From the point where the final arête is reached, we turn to the right, and a scramble of half-an-hour leads to a cairn on the summit."

\* \* \* \* \*

From Gamada a road leads over the range between Hida and Shinshū by the *Yake-dake* (or *Nagao*) tōge down to the hot springs of *Kamikōchi* (good inn) and the Tokugō hut at the foot of the pass of the same name (see p. 264). The way leads up gentle slopes at first, but grows gradually steeper till reaching the foot of the pass proper. This zigzags up densely wooded mountain sides, and then follows a gully to the summit, where sulphurous vapour issues from numerous fissures. The altitude of the pass is about 7,200 ft., and the views towards Kasa-dake, and of Hodaka-yama in close proximity are magnificent. The ascent from Gamada to the summit occupies just under 3 hrs.; the descent on the further side, though much rougher, will take over 1 hr. (From the top of the pass the active volcano of Yaki-dake, 8,500 ft. may be climbed in 1½ hrs. The sight of the wild rugged walls of the broken crater is very striking). From

the foot of the pass the way leads l. to the Azusa-gawa, and along its r. bank to Kamikōchi, about 1 m. Beyond Kamikōchi the path crosses the river and follows its l. bank to the foot of the steep Tokugō-tōge. The whole walk from Kami-kōchi to Shima-shima (p. 260) over the Tokugō pass will occupy, about 8 hrs. including necessary stoppages.

The ascent of the *Hirayu-tōge*, 1 ri, is very steep; the descent through a wood of beech, fir, and oak, also for 1 ri, much less so. A considerable area of the forest on the way down has been cleared to make room for the cultivation of buckwheat. This is undertaken, not by the local peasantry, but by others from the adjoining province of Etchū, who cross over annually for the purpose. From the bottom of the actual pass, the path continues to descend gradually down the narrow valley of the Nyūgawa for many miles,—almost as far as Ōtani,—shut in by lofty wooded mountains, and occasionally dotted with houses either isolated or grouped together in tiny hamlets. *Hatahoko* is the only place that offers tolerable accommodation. Here, too, the road, hitherto a mere pathway, widens so as to admit of the transport of merchandise by cart.

After the valley opens out, the scenery assumes a more varied character, with thriving farmsteads, murmuring brooks utilised to turn water-wheels, hills of lesser height near at hand, and grand mountains in the distance. Later on the road enters pine-clad hillocks, and passes by the vill. of *Matsunoki*, where a rope stretched across the valley testifies to the survival of an ancient superstition.

According to the date at which the weather causes the rope to snap, omens are drawn for the crops of the ensuing

twelve months. It is replaced yearly on the 7th day of the 7th moon. This rope, the sacred *shime-nawa* of Shintō, employed to symbolise divinity, here stands for the celestial beings called *Tanabata*, for whose poetic legend see *Things Japanese*, Article "Sun, Moon, and Stars."

This spot is one of the "Eight Views" of the province of Hida. For the prefectural town of Takayama, see p. 270.

[An alternative way from Shima-shima to Takayama is over the *Nomugi-tōge*—From the summit (6,000 ft.), Ontake, Norikura, and Yari-ga-take are visible. The vill. of Nomugi (4,600 ft.) lies 1½ ri down on the other side, and is the best place to stop at on the way.

There are also *Inns* at Kawaura, Kami-ga-hora, and Ichi-no-shuku. From Tsunaga-taira, a road leads to the hot springs of Shirahone (p. 260); another from Yoriaido to the Central Railway at Yabuhara and from Adanago to Fukushima on the same line. The ascent of Ontake can be made from Ichi-no-shuku via the Nigori-gawa Onsen,—time, 5 hrs. up to the ridge and 3 hrs. more to the top. The itinerary is as follows,—distances approximate.

SHIMA-SHIMA to:—*Ri* *Chō* *M.*

Inekoki .....	1	—	2½
Nagoudo .....	1	18	3¼
Tsunaga-taira...	1	—	2½
Yoriaido .....	2	—	5
Kawaura .....	1	—	2½
Nomugi .....	3	—	7½
Adanago .....	2	—	5
Kami-ga-hora....	2	—	5
Naka-no-shuku ..	1	—	2½
Ichi-no-shuku ...	2	—	5
Kibyū-dani .....	1	13	3¼
Kabuto .....	2	31	7
TAKAYAMA .....	2	34	7½

Total..... 23 24 57½

## 5.—YARI-GA-TAKE AND HODAKA-YAMA.

The best starting point for these fine expeditions is *Kamikōchi Onsen* (4,980 ft.) which affords fair accommodation and where provisions, guides and porters can be obtained. The good air, pleasant surroundings and magnificent scenery render *Kamikōchi* a most attractive mountaineering centre. The inn is open from April until the end of October.

*Yari-ga-take*, lit. Spear Peak, is most easily reached from the *Shinshū* side via *Shinonoi* on the *Karuizawa-Naoetsu* Railway, *Matsumoto*, and *Shima-shima* (see p. 260), where guides can be engaged. The first part of the way lies along a lovely valley and the path ultimately crosses the steep *Tokugō-tōge*, 7,100 ft., between *Nabe-kamuri-yama* on the N., and *Kasumi-ga-take* on the S. The *Tokugō hut*, 4,950 ft., on the far side of the pass, is grandly situated in the forest on the bank of the *Azusa-gawa*, at a distance of some 7 hrs. on foot from *Shima-shima*, and fair-sized trout are here caught in abundance. Three miles further on lies *Kamikōchi* (see above). Opposite rises the magnificent granite peak of *Hodaka-yama*, which in form and position resembles the *Aiguille du Dru* near *Chamonix*. From *Kamikōchi* the climb to the summit will take about 9 or 10 hrs., the distance being calculated at 8 or 9 *ri*, though the rough nature of the ground to be traversed makes such calculations of comparatively little use.

[An alternative way up, branching off 5 m. beyond the *Tokugō hut*, is via the *Yoko-ō-dani*. Some consider this shorter. In any case it is more difficult; but the scenery is far wilder and grander, and the torrent need not be so often crossed. The ordinary route is rejoined at the hunter's cave called

*Bōzu-goya* (see below) about 1½ hrs. below the summit of the peak.]

The route lies alternately up one side or other of the bed or banks of this torrent for about 3 hrs. On the l. the steep, craggy, granitic precipices of *Hodaka-yama*, streaked with slopes of shining snow, rise to a height of over 10,000 ft., while on the r. are lower wooded hills. Noble mountains are these precipitous masses of granite, surpassing in wildness any to be seen elsewhere in Japan. There is no part of the country in so truly primeval a state as these torrent-riven valleys in the heart of the *Hida-Shinshū* range. At an elevation of 6,400 ft., the *Akasawa no Iwa-goya* is reached where the night may be passed under the shelter of a great wedge of rock with water and firewood at hand. Just above it the forest ceases, and the first snow-field is crossed. Below the summit, it winds up and among huge bare masses of rock piled in indescribable confusion. From the irregular resting of some of these blocks, so-called "caves" are formed. The best of these, the *Bōzu-goya* is the nearest to the base of *Yari-ga-take* and may well be used as a bivouac by those who wish to be early on the summit to secure the magnificent view. After a stiff climb over snow and debris, and a scramble up one side of the peak, we gain the summit, which consists of a short narrow ridge of broken rock,—the tip of the "Spear," nearly perpendicular on all sides but the S.E.

"The view," says the Rev. Walter Weston, "as one looks straight down into the wild and desolate valleys that stretch away from the base of the mountain, is most impressive. To the north lie the almost unknown peaks of the range between the provinces of *Shinshū* and *Etchū*, which stretches far towards the Sea of Japan. On the

west stands the rugged form of Kasa-dake. Southwards, the eye rests on the nearer giants of this group, Hodaka-yama (Myōjin-dake) and the massive double-topped Norikura, and beyond these Ontake with the Koma-ga-take of Shinshū on its eastern side. To the south-east, but farther off, stands the great mass of mountains on the borders of Shinshū and Kōshū, the most prominent peaks being Shirane-san, Akaishi-san, and Koma-ga-take. But most striking of all is the stately cone of Fuji rising with its majestic sweep supreme above all else, at a distance, as the crow flies, of over 85 miles. To enumerate all the summits to be seen from the point on which we stand, would be to give a list of all the grandest mountains in Japan. Only the haze and clouds to the north-west prevent our view from embracing the sea in the Bay of Toyama, so that nearly the whole width of the central portion of the main island is included in this magnificent prospect."

The descent will occupy about 2½ hrs. to the Akasawa no Iwa-goya, and thence some 5 hrs. more to Kamikōchi.

An alternative, but much finer way up, from the Bōzu-goya (first taken by the Rev. W. Weston in 1912) leads over the ridge near the foot of the peak, and descends abruptly into the snow-filled gully below. Crossing this, the ascent mounts diagonally across to the N. arête of Yari-ga-take, and the top is attained by several steep 'chimneys' in the nearly perpendicular rocks immediately below the highest point. The climb from the Bōzu-goya needs experience, and will take from 2-3 hours.

The ascent of Hodaka-yama should be made from Kamikōchi. Soon after leaving the Onsen, the bridge over the Azusa-gawa is crossed, and in about 15 mins. more, the river has to be forded to its r. bank. Here the track leads first through

bamboo grass and then through the forest, until about 1½ hrs. from Kamikōchi we emerge into the great gorge known as Shirasawa, where for 1 hr. the way lies over loose broken rocks ending in a long narrow slope of snow. (From here the route for Oku-Hodaka turns off to the r., reaching that point in about 3 hrs., part of the way being rough and steep.) Leaving the snow in 20 to 30 min., the ascent now mounts for several hours up an exceedingly steep face of broken granite, the climbing being in some parts very difficult.

The time taken to the highest peak, the culminating point of the whole Hodaka group, (10,250 ft.) from Kamikōchi (climbed for the first time by the Rev. Walter Weston in August, 1912) was 5 hrs. 40 mins. including halts. The view from the summit of the wild pinnacled ridges and desolate ravines on either hand is unique in the Japanese Alps. The distant prospect is similar to that from the summit of Yari-ga-take. The descent to Kamikōchi will occupy about 4½ hrs.

#### 6.—FROM ŌMACHI TO TOYAMA OVER THE HARINOKI-TÔGE.

The greater portion of the following itinerary and of the description given below must be regarded as approximate only, the difficulty of keeping communication open across so rugged a region being peculiarly great. There is little chance of crossing the pass before the *yama-biraki*, or "mountain opening," on the 20th June. Even during the summer months communication is often entirely interrupted, as the result of heavy rains, and none but experienced mountaineers can hope to succeed in forcing a way for themselves. Difficulty is sometimes experienced in obtaining the services of hunters to act as guides, the Harinoki-tôge being now seldom crossed, as the

central portion of the original track has, owing to avalanches and landslips, been practically effaced. Still, the route remains one of the grandest, as well as one of the most arduous, mountaineering expeditions in Japan.

### Itinerary.

AKASHINA to:—	Ri	Chō	M.
Ōmachi .....	5	12	13
Noguchi .....		18	1 $\frac{1}{2}$
Top Harinoki Pass.	5	5	12 $\frac{1}{2}$
Kurobe. ....	3	—	7 $\frac{1}{2}$
Top of Zara-goe ....	1	7	3
Yumoto .....	2	—	5
Hara .....	5	—	12 $\frac{1}{2}$
Ōmi .....	1	—	2 $\frac{1}{2}$
Kamidaki .....	3	12	8 $\frac{1}{2}$
TOYAMA .....	3	20	8 $\frac{1}{2}$
Total .....	30	2	73 $\frac{1}{2}$

*Basha* can be taken from Akashina station (see p. 253) to Ōmachi, time, 3 hours.

Ōmachi (*Inn*, Yama-chō, also called Taisan-kwan) presents an old-world appearance, owing to its flat-roofed wooden houses like the cottages in the Alps, with heavy stones to keep down the shingling. Quarters can also be obtained at *Noguchi*; but it is advisable to make enquiries concerning the state of the road and to engage stout-limbed guides at Ōmachi. Very little shelter is to be found before reaching the Ryūzan-jita baths. There are two huts at Kurobe and a rude camping-place called *Ushigoya* just below the summer limit of the snow on the pass, about 1 *ri* from the top, at an elevation of some 5,500 ft. As it is hard work to reach Kurobe from Ōmachi in one day, the traveller must put up with this; and on the following day a short, but extremely rough, scramble over the snow and down the steep mountain side and the torrent bed on the W. of the pass, will bring him to Kurobe,

where the second night must be spent.

From the summit (8,120 ft.), Fuji is seen as in a vignette between the ranges of Yatsu-ga-take and Koma-ga-take, the other most noteworthy feature of the view being Yari-ga-take.

[A round, bare peak called *Go-roku-dake*, 9,100 ft., may be ascended from this point by forcing a way through low, dense clumps of creeping pine; but there is no shelter to sleep in. The peak consists of trachyte porphyry piled against granite.]

The traveller now leaves the province of Shinshū for that of Etchū, and will notice, both on the summit and on the way down, the alder-trees (*hari-no-ki* or *han-no-ki*) which give to the pass its name. (The valley on this side is known as the Harinoki-sawa). The Kurobe huts stand on the bank of the swift Kurobe-gawa, (good trout are taken in this stream), which has to be crossed in a cage running on a wire cable before the night's shelter can be reached. From here to Ryūzan-jita is another short but arduous scramble over the *Nukui-dani-tōge* and the *Zara-goe*, 7,300 ft. The valley below the latter pass, filled with shining slopes of snow topped with precipitous cliffs, is very lovely, whilst the view from the summit is magnificently wild. All around, enormous landslips and confused masses of rock, hurled down from the tops of the mountains to the gorge below, bear witness to the terribly destructive forces by which this part of the country has been ravaged. The rocky mass in front is one of the slopes of Tateyama, while on the l. a view of the soft plains of Toyama and of the sea beyond contrasts agreeably with the savage aspect of the nearer landscape. The Jinzū-

gawa is seen in the plain winding its way towards the Sea of Japan, and the blue outline of the provinces of Kaga and Noto fills up the distant background. The descent leads through a wilderness of rocks and stones, and includes the most difficult portions of the whole expedition. Here and there sulphur fumes are seen rising from the mountain side, and shortly before reaching Ryūzan-jita a circular lake (*Mago-ike*) of hot sulphurous water is passed on the l. hand.

Yumoto, or *Ryūzan-jita*, commonly called *Tateyama Onsen* (fair accommodation) on account of its hot springs, stands at a height of 4,150 ft., in a desolate waste,—a chaos of large boulders, sand, and stones left by the great earthquake of 1858. For ascent of *Tateyama* from this place, see p. 269. On quitting this place, the path continues down a grand, rugged gorge, called *Dashiwara-dani* at its upper end. Before descending to *Kami-daki* (good inn) the best general view of *Tateyama* and of the range forming the boundary of the province of Etchū is obtained. The road onward crosses a well-cultivated plain to

*Toyama* (see Rte. 46).

7.—FROM ITOIGAWA ON THE SEA OF JAPAN TO ŌMACHI AND MATSUMOTO. ASCENT OF ŌRENGE-YAMA (SHIRO-UMA-DAKE) AND JŌNEN-DAKE.

Rail can be taken W. from Naetsu to Itoi-gawa, (see Route 46) whence a jinrikisha road runs S. to Ōmachi and Matsumoto, thus skirting nearly the whole length of the E. side of the Hida-Etchū range, affording grand views of many of the mountains, and giving access to their inmost recesses. This road follows the valley of the Himekawa,—here a roaring torrent, there a silent though swift-flowing stream. After 6 ri of varied and picturesque

scenery, we reach *Yamanobō*, where good quarters may be found at the *Sonchō's*, and arrangements made for the ascent of Ōrengē-yama.

Ōrengē-yama, the highest mountain in the N. portion of the range, receives its name from a fancied resemblance to the lotus-flower. Strictly speaking, it is a cluster of peaks rather than one distinct mountain. Its highest point is known, on the southern or Shinshū side, as *Shiro-uma-dake* see p. 268. From the *Sonchō's* house it is a walk of about 7 hrs., including halts at the hamlets of Ōdokoro and Kishi, to *Renge Onsen*, 1½ ri before reaching which, we climb the *Hatchō-zaka*, in whose neighbourhood is a mine called *Itatate*. Both accommodation and fare at the *Onsen* are poor. The solfataras, however, and the lake well deserve inspection. The numerous hot springs vary in temperature from 95° to 118° Fahrenheit. Leaving the *Onsen* at day-break, a roughish scramble through the forest and over snow-slopes brings us in about 3 hrs. to another quaint old mine, fine views being gained of the great snow-clad peak of *Yukikura-dake* on the opposite side of the valley. From the mine to the mountain top takes nearly 2½ hrs. more, chiefly on snow, until reaching the final arête, whence over broken volcanic rocks to the summit *Shiro-uma*, where we are greeted by an astonishingly extensive view, ranging from *Toyama Bay* and the peninsula of *Noto* on the N.W. to *Fuji* on the S.E.,—in fact right across Central Japan. The nearer prospect, especially on the E., is that of precipitous broken depths and great glistening snow-slopes. The descent to the *Onsen* need not occupy more than 3½ hrs. (a rough track leads, about 4 ri, over *Tengū-hara*, from the *Onsen* to *Chikuni* on the main road to Ōmachi.)

From *Yamanobō* to Ōmachi is a

## Route 29.—Mountains of Hida and Etchū.

distance of about 15 *ri*. Jinrikishas must not be counted on; but horses or small carts (*ni-guruma*) can always be procured for the luggage. The best accommodation on the way is at *Kudarise*, also called *Bamba (Inn, Zeni-ya)*.

**Shiro-uma-dake**, or *Hakubasan*, the most S.W. and loftiest peak of the Ōrengé group, is ascended from *Hosono-mura*, near its base, where the usual country accommodation, guides, and *kanjiki* (the last essential for the climb over the snow) are obtainable. (Better accommodation can be found at *Yotsuya (Inn, Yamaki-ya)* a vill. 18 *chō* from Hosono on the main road.) The climb takes a whole day, the ensuing night being spent at a hut near the summit, and the descent occupying 7 hrs. About  $\frac{3}{4}$  hr. beyond Hosono, the path crosses the l. fork of the river and follows the r. fork, mostly under shade and is, in parts, steep. It finally crosses the torrent by a rude bridge 5 min. from a hut below the snow. A little further the path lies chiefly over snow,—an arduous climb occupying about 2 $\frac{1}{2}$  hrs. Forty-five min. above the snow stands another hut from which the nearest summit is reached in 20 min., the peaks of *Shōzu-ga-take*, W., *Shakushi-ga-take*, S., and beyond, *Yari-ga-take*, (not the mountain described on p. 264), being accessible in about 1 hr., 2 hrs., and 5 hrs. respectively. All might be ascended in one day, involving a stay of two nights at the hut. The views include the ranges beyond Nagano, Asama, Fuji, the Kōfu mountains, the whole panorama of the Hida range and a wide stretch of the Japan Sea and coast line. Many Alpine plants are found on the mountain. The ascent of Shiro-uma from the south side offers one of the finest and most interesting snow expeditions in the whole of the Japanese Alps.

Beyond Yotsuya the valley opens out, and the road passes on the E. side of lovely *Lake Aoki*, and also

later on of *Lake Kizaki*, before reaching the plain in which Ōmachi (see p. 266) stands.

*Basha* run between Ōmachi and *Akashina* station (see p. 253). Grand views during all the first part of the way as we cross the lower foot-hills of the Hida range.

For the ascent of **Jōnen-dake**, take the road branching off W. at *Toyoshina* (1 *ri* 9 *chō* from *Akashina*) to the hamlet of *Iwahara*, about 2 *ri*, which is the best starting-point for this, the beautiful pyramidal peak due E. of *Yari-ga-take*. Fair accommodation at a small tea-house about 1 m. from *Iwahara*. Guides for the ascent can be procured through the *Sonchō* of the village. The ascent will occupy about 12 hrs., and the descent 8 hrs., inclusive of halts. Two days are therefore necessary, the first of which is devoted to the climb up to the bivouac on the N. shoulder of the mountain, the ascent being completed early the following morning, so as to ensure a fine view and a return to *Iwahara* by daylight. The expedition begins by crossing the *Karasu-gawa*, after which we turn westward over a moor, whose soft springy turf is gay with *leikyo* and lilies. After several miles of this, the track winds round the flanks of the intervening hills until, about 5 hrs. from the start, we again reach the wild rocky bed of the *Karasu-gawa*. Our way now follows the stream for nearly 5 hrs. more of very rough and arduous work. Leaving it at length, we strike up a steep ravine on the left. Up this, or through the trees of the precipitous slope on its r., we scramble to the camping-place where the night is spent in the pine forest, and where a magnificent view rewards us for our toil. Confronting us are all the mighty precipices between *Yari-ga-take* and *Hodaka-yama*, seamed and streaked with snow. Grandeur still, after the final climb, is the panorama from the summit,

including nearly all the great peaks of the Hida-Shinshū range, with Fuji and the intervening Kōshū group, the Koma-ga-take of Shinshū, Asama-yama, and many more.

[It is possible to descend to Kami-kōchi (see p. 264) by way of the Ni-no-mata, which leads into the valley of the Azusa-gawa, between the Akasawa-goya and the Tokugō-hut, but one must be prepared to spend a night on the way.]

### 8.—TATEYAMA.

**Tateyama** is the collective name given to the lofty summits which stand on the E. border of the province of Etchū, to the N.W. of the Harinoki Pass. The highest of the peaks (*Go-honsha*) rises 9,831 ft. above the level of the sea. The main ascent leads up the W. side of the mountain from the hamlet of *Ashikura* (accommodation at the Shintō priest's house), which can be reached from Toyama, the capital of Etchū, via *Kamidaki* (good inn). The distances are:—Toyama to Kamidaki, 3 ri 12 chō by jinrikisha; thence on foot to Ashikura, 3 ri 8 chō,—making 16½ m. altogether.

The way up the mountain is arduous in parts, nor is there any shelter, except two or three wretched huts, to be got during the whole distance of 20 m. from Ashikura to the *Murodō*, 2½ m. from the summit. The *Murodō* itself is a better and larger hut, which is opened for the accommodation of pilgrims from the 20th July to the 10th September. Scarcely anything in the way of bedding is procurable, and but little to eat except rice. (In a valley situated about 6 chō to the l. of the *Murodō* are the remarkable solfataras of *Ōjigoku*, or "Big Hell." The way thither, after passing between two tarns, one of which is probably an old crater, reaches the brow of a hill com-

manding a bird's-eye view of the springs. The whole valley seems alive with pools of boiling mud and sulphur. Descending to the bottom, one should tread carefully amidst the small hillocks of sulphur, as a false step might plunge one into the boiling liquid beneath.)

From the *Murodō* hut to the highest summit, whose name of *Go-honsha* comes from the picturesque temple with which it is crowned, is 1 hr. climb, partly across snow-slopes and then up the rocky peak forming the top of the mountain. At the end, a superb panorama unfolds itself before the spectator's gaze. The number of mountains to be distinguished is exceptionally great. To the extreme l., looking eastward, are seen *Myōkō-zan* and *Yoneyama* in Echigo. *Nantai-zan* near *Nikkō*, and *Togakushi-san* and *Asama-yama* in Shinshū. Towards the S.E. rises the range of *Yatsu-ga-take*, with the isolated peak of *Tateshima-yama*, beyond which are seen *Fuji* and the high peaks of *Shirane* and *Koma-ga-take* in *Kōshū*. To the S. are *Koma-ga-take* and *Ontake* in Shinshū; *Yari-ga-take*, *Norikura*, and *Kasada-ke*, with (in closer proximity) *Yakushi-dake*,—all in Hida. To the S.W. is *Haku-san* on the borders of *Kaga*. Below, to the W., lie the plains of *Kaga* and *Etchū*, the latter watered by the rivers *Jinzū* and *Jōgwanji*, while to the N. the view is bounded by the Sea of Japan.

The traveller who succeeds in reaching *Ryūzan-jita* (see p. 267) will find the climb from there up *Tateyama* far preferable to that from *Ashikura*; for though the first part of the ascent is very steep, the whole expedition can be comfortably accomplished in one day, if the start be made at daybreak, and thus the night in the crowded and uncomfortable *Murodō*, with its host of pilgrims and fleas, may be avoided. A little more than 1 hr. climb up the cliffs by the pilgrims' path, just opposite the



baths, lands him on the edge of a wide plateau called *Mida-ga-hara*, the view from near the top of the ridge being exceptionally fine. The track is then fairly level, though often wet and slippery, and ultimately falls in with the path leading from Ashikura to the summit of the mountain.

[Time from the Onsen to the summit about 5 hrs., descent about 4 hrs.]

9.—FROM TOYAMA OR KANAZAWA TO TAKAYAMA IN HIDA BY THE VALLEY OF THE SHIRAKAWA.

The first stage in either case is by rail to *Takaoka*, whence also by rail southwards to *Jō-ga-hana*, after which the itinerary is as follows:—

JŌ-GA-HANA to:—	Ri	Chō	M.
Shimo Nashi.....	4	4	10
Nishi Akao .....	2	26	6½
Tsubaki-hara .....	3	10	8
Iijima.....	2	18	6
Hirase .....	2	30	7
Iwase .....	2	5	5½
Kurodani .....	1	22	3½
Mumai .....	1	33	4½
Kami Odori .....	2	18	6
Maki-ga-hora .....	2	26	6½
Mikka-machi .....	10		¼
TAKAYAMA .....	1	20	3½
Total.....	28	6	68½

This route is not practicable for jinrikishas, except between Mikka-machi and Takayama; but they are not always to be found at the former place. Horses are not procurable in the valley of the Shirakawa, and baggage is transported by cattle or on coolies' backs. Fairly good accommodation can be had at *Jō-ga-hana*, and accommodation, which is at least passable, at most of the villages. The scenery is for the most part delightfully picturesque, and there are many magnificent distant views.

The inhabitants of this remote valley are believed to be descended partly from members of the famous Taira family, who fled hither on the occasion of their overthrow in the 12th century (see p. 84), partly from *samurai* banished from the provinces of Kaga and Etchu in Tokugawa times. Peculiar customs obtain in certain villages, especially Hirase, Nagase, and Maki. The power of the head of the family is here despotic. Moreover, only the heir (generally the eldest son) is allowed to marry. The other sons form semi-secret *clans*, the offspring of which are adopted either by the paternal or the maternal family head, and, being considered inferior, are not mourned for when they die. Whole families live under one patriarchal roof,—brothers, sisters, uncles, aunts, nephews, nieces, grandchildren, cousins of various degrees; and the houses are correspondingly large, mostly three-storied. A division into separate rooms is seldom attempted.

10.—HAKU-SAN.

This mountain, standing on the borders of the four provinces of Echizen, Kaga, Hida, and Mino, may be ascended either from *Kanazawa* or from *Fukui*. The itinerary by the former route to Yumoto, a vill. at the base, is as follows:—

KANAZAWA (Ōhashi) to:—

	Ri	Chō	M.
Tsurugi .....	4	7	10½
Onnawara .....	5	29	14½
Ushikubi .....	4	4	10
YUMOTO (about) ...	5	—	12½

Total ..... 19 4 46½

Fair accommodation at *Tsurugi*; better at

*Yumoto* (Inn, Yamada-ya). The road, though sandy, is practicable for jinrikisha as far as *Tsurugi*; from *Ushikubi* onwards the river flows through a rocky ravine, whose crags rise to a great height. *Yumoto*, a tiny hamlet noted for its hot springs, is completely shut in by densely wooded hills, and is deserted in winter by its inhabitants, who do not return till the beginning of June. There are several other sulphur springs on the mountain side. Tickets for the ascent of Haku-san

are sold at the "mountain office." The ascent and descent make an easy day's expedition, the climb to the *Murodō* hut occupying a good walker 3 hrs., and the steep clamber thence to the shrine on the top (*Gohonsha*), 25 min. The glorious view from the summit includes Tateyama N.E., Yari-ga-take E.N.E., Norikura a little to the S. of E., Yatsu-ga-take and the Koma-ga-take of Kōshū in the dim distance, Ontake E.S.E., and the Koma-ga-take of Shinshū. In the immediate neighbourhood are Bessan on the S. and Ōnanji on the N., which, with the central and highest peak called Gozen-mine, together constitute the three summits of Haku-san. To the N.W. rises the lofty top of Shaka-ga-take. On the E. side is Tsurugi, or "the Sword," so called from its pointed peaks, and on the W. the Ōku-no-in. Two tarns lie at the bottom of what are apparently ancient craters. The water of the one which lies to the N. is of a beautiful turquoise, that of the other dull in colour; both are tasteless.

The itinerary from Fukui to Yumoto is as follows:

FUKUI (Arahashi) to:—

	Ri	Chō	M.
Matsuoka.....	2	4	5½
Kōmyōji .....	1	22	3¼
Katsuyama.....	4	—	9¼
Kōgō .....	2	8	5½
Wasamori farm .....	2	32	7
Top of Kikikane-tōge	1	18	3¼
Mizutani.....	2	—	5
YUMOTO .....	1	8	3
Total .....	17	20	42¾

Jinrikishas go as far as *Katsuyama*, (fair accommodation) or even *Kōgō*. The scenery, flat at first, becomes picturesque after passing *Matsuoka* and entering the valley of the *Kuzuryū-gawa*. The ascent of the steep *Kikikane-tōge* takes 1 hr., the descent, too, on the opposite side is steep and rough in to Yumoto.

# 11.—ONTAKE AND THE KOMA-GA-TAKE OF SHINSHŪ.

Ontake,\* one of the loftiest mountains in Japan, is considered the most sacred next is Fuji, and yearly attracts crowds of pilgrims.

The phenomena of trance and so-called divine possession, often to be witnessed on this holy peak, have been fully described by Mr. Percival Lowell in his work entitled *Occult Japan*.

Dr. Rein, writing from a very different point of view, says; "Ontake is a long ridge running N. and S., on the summit of which are eight larger and several smaller craters. Six of the former lie in a row along the ridge, while the other two are situated on the N.W. side towards Hida. They are more or less circular in form, from 300 to 1,000 metres (2,624 to 3,280 ft.) in circumference, and with one exception have no great depth. Their walls have fallen in in many places, and access to most of them is thereby facilitated. Their relative age can be easily recognised by the weathering of the doleritic lava, but still better by the manner in which vegetation has planted itself in them and their sunken walls. Thus the most northerly crater, which now contains a tarn, and whose sides offer a rich harvest to the botanist, seems to be the oldest; then come the 2nd and 3rd, proceeding S., and lastly the 4th and highest, from the S. side of which we survey the surrounding prospect. Each of these craters lies 15 to 20 metres (50 to 65 ft.) higher than the one immediately preceding. The 6th from the N., which is entirely surrounded by the wall of the 5th, is indisputably a comparatively new formation, for its steep and fissured sides are quite fresh and devoid of vegetation, as if they had only lately cooled down. No debris are to be distinguished anywhere, as far as the eye can follow the deep ravine, which is connected with this crater on the S.W. Far below springs a brook, close to which rises up the steam of a solfatara. No eruption of Ontake, however, seems to have taken place in historical times."—Ontake is particularly rich in Alpine species of plants.

The best starting-point for those approaching Ontake from the E. is *Fukushima* on the Central Railway, whence the summit may be reached in 1 day by making an early start. The night is spent at a hut near the

\*Also called *Mitake*, but not to be confounded with the other mountains of that name in Musashi and Kōshū.

top, whence the descent occupies a short day. Some recommend that while the mountain is being climbed, the luggage should be sent on to Agematsu, and the descent be made to that place by turning off at *Kurozawa*, the road between which and Agematsu is fairly good and the scenery lovely. A still better alternative, is to descend by the ordinary pilgrim route to *Otaki* (good inn) 7 hrs., whence the walk into Agematsu via *Hashide* occupies some 3 hrs. more.

Steps formed of logs facilitate the climb through the forest. Ridges of cinders and rough debris of rocks have then to be passed. The view from the summit embraces Haku-san to the N.W., then to the r. the peninsula of Noto, and still further to the r. a row of mighty peaks that bear traces of snow even during the greatest summer heat. Conspicuous among these are Norikura, Yari-ga-take, and Tateyama. Far to the N.E. rise the volcano of Asama and the chain separating the provinces of Kōtsuke and Shinshū. To the E. appears Yatsu-ga-take, and to the S. E. far-off Fuji, with the Koma-ga-take of Shinshū in the near distance.

The Shinshū Koma-ga-take is most conveniently ascended from *Agematsu*. The distance from that village to the summit is called 4 *ri* 8 *chō*, and the ascent, part of which is very steep, will occupy a good walker over 6 hrs. The native pilgrims, who do not care to make the round of the various peaks forming the top of the mountain, but merely wish to visit *Go-honsha*, the highest point, usually ascend and descend in one day. But the traveller is recommended rather to time his excursion so as to sleep at a hut called *Tamakubo*, 3 *ri* 32 *chō* from Agematsu, in order to witness the magnificent spectacle of sunrise from the summit. Looking eastward, the eye sweeps along an almost continuous line of moun-

tains that rise beyond the valleys of the Chikuma-gawa and Tenryū-gawa, the prominent summits in order from the l. being Asama-yama N. N. E., Tateshina N. E. by N., Yatsu-ga-take N. E., by E., the Kōshū Koma-ga-take E. by N., and, directly opposite, Shirane-san, including all its three summits,—Kai-gane, Ai-no-take, and Nōdori. The sharp peak seen between Koma-ga-take and Kaigane is the summit of Hō-ō-zan. To the S.E. rise a lofty snow-streaked range with three conspicuous summits, the highest of which is called Akaishi. Another striking feature is the cone of Fuji, towering up beyond a depression to the r. of Nōdori. Looking westward, the view embraces a considerable portion of the Hida-Shinshu range, the most prominent summit being Ontake bearing N. of W., to whose r., rising in succession to the N., are Norikura, Kasa-dake, Hodakayama, and Yari-ga-take. The peaks of Tateyama are discernible beyond Yari-ga-take. To the N. W. the distant outline of Haku-san is visible, while in nearer proximity to the S. rises Ena-san in the province of Mino. There is also an extensive view over the province of Mikawa and a portion of Tōtōmi, with several mountains, including the double summit of Hōrai-ji-yama in the former province and Akiha-san in the latter.

Instead of returning to Agematsu, one may descend Koma-ga-take on the E. side to *Ina* on the Ina Kaidō in one day. There the Rapids of the Tenryū-gawa are within easy reach (see Rte. 33); or the Central Railway may be rejoined at *Tatsumo*.

## 12.—ENA-SAN.

Standing at the S. end of the great divide between the Kiso and Tenryū valleys, this fine mountain commands a magnificent panorama of the mountains of Central Japan, and has the advantage of being





comparatively easy of access. The ascent is made from *Nakatsu-gawa* (p. 255), whence the expedition up and down takes one long day, with delightful views. The distance is estimated at 13 miles.

Nakatsu-gawa being conveniently situated for reaching the Tenryū-gawa, the descent of the rapids of that river may be combined with a trip up Ena-san. It is a day's walk over the *Misaka-tōge*, with lovely views of Ontake and the mountains of Kōshū, to *Tokimata*. An alternative way is to take train to *Midono* for *Tsumago*, whence over the Ōdaira-tōge (see p. 255).

### ROUTE 30.

#### WAYS TO AND FROM KōFU.

1. FROM TōKYŌ TO KōFU. [ŌZUKI TO YOSHIDA.]
2. KōFU AND NEIGHBOURHOOD.
3. VALLEY OF THE TAMAGAWA.
4. DOWN THE RAPIDS OF THE FUJIKAWA TO MINOBU AND THE TŌKAIDŌ.
5. KōFU TO LAKE SUWA AND SHIOJIRI.
6. FROM KōFU TO YOSHIDA AND GOTEMBA.
7. FROM KABUZAWA TO KōFU.

Kōfu is a pleasant provincial town,—its central situation in the beautiful province of Kōshū, and its proximity to places of such peculiar interest as Mitake, Fuji, Minobu, the Rapids of the Fujikawa, etc., causing it to be included in so many different tours as to render a description of the several ways to and from it advisable.

#### 1.—FROM TōKYŌ TO KōFU BY RAIL.

Distance from Tōkyō	Names of Stations	Remarks
	TŌKYŌ (Shinjuku)	
3m.	Ōkubo	
3	Nakano	
5½	Ōgikubo	
7½	Kichijōji.....	{ For I-no-kashira.
9½	Sakai .....	{ For Koganei.
13	Kokubunji Jct.	
17	Tachikawa Jct...	{ For Tamagawa Valley, p. 276.
19	Hino	
20½	Toyoda	
23	HACHIOJĪ Jct..	{ For Higashi Kanagawa, p. 109.
26	Asakawa	
32	Yose	
37	Ueno-hara	
44	Torisawa	
46	Enkyō	
48	Ōzaki .....	{ Alight for Yoshida and Fuji.
52	Hatsukari	
55	Sasago	
53½	Hajikano	
65½	Enzan	
68½	Kusakabe	
72½	Isawa	
76½	KōFU	

[This route affords an alternative way from Tōkyō for those wishing to ascend Fuji from Yoshida on the N. E. slope of that mountain; the lakes at its base, and Shōji (see Routes 8 and 9).]

From Hachijōji onwards, the line closely follows the ancient and picturesque highway known as the *Kōshū Kaidō*, from the fact of its connecting the capital with the province of Kōshū. This province being encircled by a barrier of lofty mountains (7,000 to 10,000 ft.), a large amount of tunnelling had to be resorted to, with the result that much of the beauty of this route has been sacrificed. There are no less than 41 tunnels in all, with an aggregate length of 12 miles, out of the 53 miles traversed between Hachijōji and Kōfu.

The run across the plain to **Hachijōji** and *Asakawa* takes 1½ hrs. This wide plain known as Sagami-hara, is now left behind, and a

long tunnel (1½ m.) entered, which cuts through the *Kobotoke Pass*. Emerging on the other side, we enter the valley of the *Katsura-gawa* (known by the alternative name of *Banyū* lower down), whose tortuous windings are seen l. at the bottom of a deep ravine. Beautiful vistas of mountain and valley open out beyond the river, which remains a constant companion for many miles. For the descent of the *rapids* of this river, see p. 109. The town of

**Ueno-hara** (*Inn*, Yamada-kwan) stands on a plateau high above the stream. Leaving it, we cross the *Tsuru-kawa*, a tributary of the *Katsura*. After another long tunnel, peaky hills and tiny hamlets appear on the r. bank of the latter river all the way on to

**Enkyō** (*Inn*, Daikoku-ya), whose station stands ¾ m. from the town.

*Enkyō* means the "Monkey's Bridge." It is also called *Saru-hashī*, the latter name being the pure Japanese pronunciation of the same ideographs. The place derives its appellation from the bridge having formerly been a mere crazy plank, such as monkeys alone might be supposed likely to venture across. The present bridge is of the cantilever sort, having the ends of the horizontal beams planted deep in the soil that covers the rock.

Perpendicular cliffs frown down upon the dark emerald stream, which is narrow and deep at this point. The gorge and bridge can be seen r. from the train as it crosses the river.

Shortly after *Enkyō* is a large electric power station; observe the overflow coming down the hills to the l.

**Ōzuki** (*Inn*, Fujimi-kwan).

[A tramway connects this place with *Yoshida*, (see p. 161), 12½ miles, following up the valley of the *Katsura-gawa*, and passing through the thriving town of *Yamura* (*Inn*, Naitō), 8 miles. The whole road is in a

manner dominated by *Fuji*, beginning near *Ōzuki*, where the great volcano appears *en vignette*, and then grows and grows till it fills up the entire foreground. It is also interesting to observe the gradual conversion of the lava into arable land, partly by weathering, partly by human toil.]

After parting company with the *Katsura-gawa* just beyond *Ōzuki*, we slowly climb up the narrow valley of the *Hanasaki-gawa*, passing by villages devoted to the breeding of silkworms. One fine glimpse of *Fuji* is caught on the way, through an opening in the hills l.

At **Sasago** station a ropeway brings down ore from the *Takara* copper mine. Leaving *Sasago*, the train plunges into the longest tunnel in Japan (nearly 3 m.), which leads under the *Sasago-tōge*, a pass 3,500 ft. above the sea. On the other side, the province of *Kōshū* is entered, and splendid views of granite ranges are obtained. The principal summits on the l. and ahead are *Koma-ga-take*, *Hō-ō-zan*, *Jizō-dake*, *Kvannon*, and *Yakushi*, backed by a chain collectively known under the name of *Shirane-san*. *Fuji* also is visible later on over the tops of a range bounding the plain on the south. **Enzan** (*Inn*, *Kōyō-kwan*) possesses a saline spring.—The line then passes through villages and vineyards into *Kōfu*.

## 2.—KōFU AND NEIGHBOURHOOD: MITAKE AND KIMPŪ-ZAN.

**Kōfu** (*Inns*, \**Bōsen-kaku*, with *Europ. rest.* in the public garden; \**Sadokō*, \**Yonekura*), capital of the province of *Kōshū* and of the prefecture of *Yamanashi*, stands in a wide, fertile plain, 860 ft. above sea-level, surrounded by lofty mountain ranges. At the station

notice the huge monolith erected to commemorate the completion of the Sasago tunnel, mentioned above. It was brought from Sendai in the north.

During the middle ages, the lords of this secluded province were often practically independent sovereigns. Most famous among them was Takeda Shingen, for whose adventures see p. 84. The grounds of their castle were partly cleared to make room for the buildings of the Middle School and for the railway, the remainder has been converted into a public park (*Bukakujō-kōen*). The spot where the keep formerly stood affords a fine view.

The grounds of the *Public Garden* (*Kōenchi*) formerly belonged to the Buddhist temple of *Ichirenji*. Observe the twelve stone lanterns carved each with one of the signs of the zodiac. Kōfu is noted for its *kaiki*, a thin silken fabric used for the linings of dresses and for bed-quilts. There are several silk-reeling and weaving establishments, employing each from 100 to 400 hands, mostly females, whose work-hours are from 5 A.M. to 8 and sometimes 11 P.M., without any interval for meals or any Sunday rest! This goes on all the year round, with the exception of a couple of months in winter. It should be added, in justice to the employers, that the workers appear healthy and contented. Perhaps the practice is not so bad as the theory.

The province of Kōshū produces excellent grapes, which are in their prime about the end of September or mid-October. Wine is made and the grapes are also used for making sweetmeats. Crystals are found at Mitake in the neighbourhood. A great festival, called *Miyuki no Matsuri*, is held in Kōfu on the 15th April, with the pious object of averting the floods of the Fuefuki-gawa.

From Kōfu a delightful day's excursion may be made to the temples of Mitake, distant about 4½ ri. Jinrikishas should be taken over

the first flat bit as far as *Chizuka* (1 ri), or with two men even to *Kissawa* (2 ri from Kōfu). At Kissawa a local guide should be engaged, who will lead the pedestrian up along the *Shindō*, or New Road, in the romantic gorge of the Arakawa, a torrent forcing its way between gaunt granite walls, with pines and other trees and flowering shrubs perched on every ledge of the lofty rocks. The valley widens out at *Icari*, a hamlet 10 chō below Mitake, and thenceforward the scenery becomes less wild. The vill. of Mitake has several decent inns, Daikoku-ya best. Specimens of rock crystal are sold in the village, being brought from mines in the neighbourhood of Kurobera on the way to Kimpuzan. As for the temples, once so magnificent and still far-famed, modern Shintō iconoclasm, abetted by neglect and scarcity of funds, has wrought sad havoc; but their site, and the grove of giant trees that shades them, still remain impressive. The yearly festival at Mitake is held on the 10th to 15th of the 3rd moon, old style, when azaleas and kerriablossoms adorn the scene.

On returning, one should take the *Gedō*, or Lower Road, which offers beautiful contrasts of upland and forest scenery with that of rocks inferior only to those of the Arakawa gorge. Shirane-san, Koma-ga-take, Fuji, and numerous other mountains are seen to great advantage.

An alternative way to Mitake leads by the vill. of *Wada*, 10 chō out of Kōfu, whence walk.

**Kimpuzan.** The climb up and down this granite mountain, 8,300 ft. high, might be accomplished in one long day from Mitake by making a very early start. But it is better to avail oneself of the rough quarters at the vill. of *Kami-Kurobera*, or at the pilgrim hut of *Muro*, 2½ hrs. further on, where the real climb begins at a height of 6,550 ft. It is 1½ hr. hence to the



summit, just below which stands another good hut, the way leading over a granite buttress. At two places, ladders are fixed to assist the climber over difficult gaps, and at two others, chains give additional security; but even without the help of these, there would be no danger. The top is crowned by a huge turret-like mass of granite, rising to a height of some 50 ft., and forming a landmark by which the mountain can be recognised at a great distance. The extensive view includes Asama-yama on the N., Yatsu-ga-take almost due W., Fuji to the S., and the lofty mountain range on the western boundary of the province of Kōshū.

### 3.—FROM TŌKYŌ TO KŌFU BY THE VALLEY OF THE TAMAGAWA.

This rarely traversed but pretty route is much to be recommended in the spring-time, when the wild cherry, *Pyrus japonica*, azalea, and other trees and bushes are in flower. Kōfu can be reached by it in 2½ days. Fair accommodation is to be had at Kōchi-no-yu and at Ōfuji; elsewhere it is poor. Train across the plain of Tōkyō from Shinjuku Junction in about 3 hrs. to Hinata Wada, changing cars at Tachikawa Jct. and from the other end at Enzan, near Ōfuji, (see p. 277); the rest of the journey must be performed on foot.

#### *Itinerary by road.*

(distances approximate)

HINATA WADA to:—	Ri	M.
Sawai .....	2	5
Kotaba .....	1½	3¾
Hikawa .....	2	5
Kōchi-no-yu (Yuba) ...	3	7½
Kamozawa .....	2	5
Tabayama .....	2½	6½
Ōchiai .....	3½	8½
Tamagawa-tōge .....	1	2½

Ōfuji .....	3	7½
Kusakabe .....	1½	3¾
Hirashina .....	1	2½
Satogaki .....	2	5
KŌFU .....	1	2½

Total ..... 26 63½

For the first portion of this journey see p. 141.

Ōme (*Inn*, Sakano) consists of a single long street lined with old gnarled fruit-trees, maples, crape myrtle, and pines, which give it a pleasing aspect. *Kompira-san*, the small hill rising directly behind the station, commands a fine view of the plain with the Tamagawa running through it. On leaving this town, the road at once enters the *Valley of the Tamagawa*, ascending along its l. bank. The valley is here rather wide and well-cultivated. Passing through the peach orchards of *Mitamura*, the bridge at the entrance of

Sawai (*Inn*, Yamaguchi-ya) is crossed, beyond which place the valley contracts and winds, and the hills on either side increase in height, while in front rises the triple summit of *Mitake* (see p. 141).

Kotaba is the highest point from which rafts descend the river. Further up, single logs are thrown into the water and left to float down with the current. The scenery continues charming; the path constantly ascends and descends, sometimes rising to a great elevation above the stream. Maize, millet, and potatoes constitute the chief crops grown in the district. Passing through a cryptomeria grove, we cross the Nippara-gawa, and reach the vill. of

Hikawa (*Inn*, Hikawa-ya).

At this place, and elsewhere in the valley, may be observed bevelled water-wheels, used where the bank is too high for the ordinary undershot wheel. The floats are small and placed wide apart, and the axle is inclined at an angle in order to admit of the wheel dipping into the stream.

Three *ri* up the valley of the Nippara-gawa are some remarkable caves in the limestone rock. The next stage beyond Hikawa is extremely picturesque. Below the path, which winds up and down the flank of the mountain, the stream dashes along a rocky channel; while above, on either hand, rise steep hills, mostly covered with timber, but wherever the exposure is favourable, cultivated up to the highest possible limit.

Kōchi-no-yu (*Inn*, Tsuru-ya), 1,350 ft. above the sea, possesses tepid sulphur springs. Half a mile further we cross a tributary stream to the vill. of Kōchi, and pass in succession through *Mugiyama* and *Kawano* to *Kamozawa* which stands in a striking situation on the hillside. From a point a short distance beyond, the road winds up the side of a magnificent wooded gorge for 4 or 5 miles, the river flowing away below, shut out by the shade of deciduous trees. At last we come in sight of the spacious upland valley in which lie

Tabayama (*Inn*, Mori-ya), 2,000 ft. above the sea, and one or two other hamlets. Beyond this, the scenery becomes even more remarkable. Striking views of deep ravines and rocky precipices occur a short way above Tabayama, where grey, fir-clad cliffs tower up to a height of over 2,000 ft. from the river-bed. But the grandest prospect of all is about 1½ m. below Ochiai, where the road winds round the face of a lofty precipice commanding a view up a densely wooded gorge. From this point to Ochiai, which is a mere cluster of huts, and for 1 *ri* further to the top of the *Yanagizawa-tōge* (4,600 ft.), is a walk of about 2 hrs. The top of the pass affords a fine view of Fuji rising above an intervening range of mountains. Descending on the Kōfu side, the road follows the course of the Omogawa to the vill. of *Kamikane*. Here, for the first time, the great range

dividing the provinces of Kōshū and Shinshū opens out in full view. The chief peaks from r. to l. are Koma-ga-take, Hō-ō-zan, and Jizō-dake, with the triple peaks of Shirane-san behind, all rising beyond a nearer and lesser chain. From

Ōfuji (*Inn*, Fuji-ya) jinrikishas can be taken to the railway at Enzan (*Inn*, Kōyō-kwan), 20 *chō* distant, which possesses a cold salt spring. Should trains not serve, there is a good *basha* road across the plain into Kōfu.

#### 4.—FROM KōFU DOWN THE RAPIDS OF THE FUJIKAWA TO MINOBU AND THE TōKAIJŌ.

This beautiful trip is recommended alike for its scenery throughout, and for the artistic triumphs of Minobu.

A tramcar (4 *ri* 26 *chō*) takes one in from 2 to 2½ hrs. across the mountain-girt plain from Kōfu to

Kajika-zawa (*Inns*, Fusui-kwan; Yorozu-ya), where one embarks for the descent of the *Rapids of the Fujikawa*. The charge is 6½ *yen* for a private boat (*kai-kiri*) with four men, weather being favourable; seat in post or passenger boat (*yūbin-bune* or *jikan-bune*) 50 *sen*, or 1 *yen* for reserved place. From Tambara the price is 6 *yen*. An extra charge of 2 *yen* is made if a night's halt be made at Minobu. Remember that prices have a constant tendency to rise. With the river in its ordinary state, the times taken are as follows:—

KAJIKAZAWA to:—	Hours.
Yōka-ichiba .....	1½
Hakii .....	1
Nambu .....	1½
IWABUCHI .....	3½
Total .....	7½

In flood-time, police regulations prohibit all boats from starting till the water falls to a certain level.

In such circumstances of unavoidable delay, the time may be spent in visiting the fine temple of *Myō-hōji* at Komuro, about 1 *ri* W. of *Kajika-zawa*; or a small sheet of water called *Lake Shibiri*, 3 *ri* distant, popularly believed to be tenanted by a demon (*nushi*), who permits neither boat nor human being to disturb the water.

There is considerable traffic on the *Fujikawa*, some 500 boats being engaged in it besides numerous rafts; and as we drop swiftly down, we meet boat after boat towed up by coolies bending double over their toilsome task. Placid at first, the river flows between green hills intersected by valleys that disclose glimpses of the *Shirane* range, *Yatsu-gatake*, and other distant mountains. Opposite the confluence of the *Hayakawa*, there juts out l. a remarkable rock called *Byōbu-ica*; and here the river, whose course has already been interrupted by several rapids, becomes larger and the current swifter. Fuji's snow-covered cone first comes in view ahead below *Manzanara*, where the stream turns northward for a short time. The biggest rapid occurs not far from where the river divides, and where on the l. bank stands the celebrated *Tsuri-bashi*, or "Hanging Bridge," which joins an islet to the mainland, and is worth stopping to see.

Formerly this bridge was suspended to precipitous rocks on either side by means of stout ropes of bamboos split and twisted together, and consisted of small bundles of split bamboos some 6 or 7 ft. long, lashed close together and supporting a single row of planks laid along the middle as a pathway. It had no hand-rail. It used to be renewed every autumn. Since 1897, the bamboo roping has been replaced by telegraph wire, and a low hand-rail has been added. The bridge, a type of many scattered over the wilder regions of Central Japan, has a single span and is altogether 165 ft. long, its height in the centre being about 26 ft., and at the bank 35 ft. The whole structure shakes and sways considerably, though there is no real danger.

Another primitive kind of bridge, called *Kanawa-bashi*, may sometimes be

met with in this part of the country. It consists of a long piece of timber, which is simply tied at the end to projecting supports, such as are used in the hanging bridge. The Japanese name is a hyperbole signifying "Bridge of a Myriad Years."

Immediately after passing it, *Fuji* again towers up grandly to the l. and then the river *Shiba-kawa* from *Shira-ito* waterfall (p. 170) falls in also l. On nearing *Matsuno*, some interesting hexagonal andesite columns will be noticed on the r. bank. The current remains strong, and small rapids occur from time to time, the whole way to the river's mouth at

*Iwabuchi*. Here the boat is taken along the canal to the landing-place close by the railway station (*Inn*, *Tani-ya*), which stands  $\frac{3}{4}$  mile from the old town.

On the way down the river, those with an extra day to spare should not fail to visit *Minobu*. This entails leaving the boat at *Hakii*, where it is rejoined next day, the walk from the river to the vill. of *Minobu* occupying  $\frac{3}{4}$  hr.

**Minobu** (*Inns*, *Tanaka-ya*, *Tama-ya*) consists of a single hilly street, lined with shops for the sale of rosaries. It is prettily situated in a valley surrounded by mountains still fairly well-wooded, among the most prominent being *Oku-no-in* which rises immediately behind the temples, and *Shichimen-zan* at the head of the valley.

The village owes its existence to the great *Temple of Kuenji*, founded in the 13th century by the celebrated Buddhist saint, *Nichiren* (see p. 80), a portion of whose body is here enshrined. This temple is the headquarters of the *Nichiren* sect, and the new temples erected to replace the former buildings destroyed by fire in 1875, are choice specimens of Buddhist architecture. The chief annual festival takes place on the 12th and 13th days of the 10th moon, old style (some time in November). There is another great festival in the month of May. —A donation is expected from visitors either on arrival or departure.

The traveller enters the grounds through a massive gate of *keyaki* wood, finished in 1906, whence either a very steep flight of steps—the *Ōtoko-zaka*—or a more gently inclined slope—the *Onna-zaka*—may be ascended to the actual temples. On reaching the top of the steps, and passing r. the belfry, l. the double-roofed little *Nōkotsu-dō*—a receptacle for believers' bones—the traveller will find himself in front of the Founder's Temple (*Kaisan-dō*), from which a set of galleries leads to the Temple of the True Bones (*Shinkotsu-dō*), to the *Shaka-dō* which is hung round with pictures, to the Temple of the Posthumous Tablets (*Ihai-dō*), containing the tablets of aristocratic believers, to the Pilgrims' Resting-place (*Kyaku-den*), to the Reception Rooms (*Taimen-jō*), and finally l. to the residence of the archbishop (*O Ima*) and r. to the business offices of the sect (*Jimusho*). The interior dimensions of the main hall of the Founder's Temple are, length 75 ft., depth 120 ft., height 26 ft. from floor to ceiling, while the altar is 24 ft. long by 15 ft. in depth. The porch has carvings of dragons, storks, birds flitting over the waves of the sea, and tortoises swimming through it. The ventilating panels over the grated doors contain angels and phoenixes brightly painted. The framework of the building and the pillars which support the ceiling are lacquered red and black, producing a noble effect. In the centre of the nave (*gejin*), hangs a magnificent gilt baldachin, presented by the merchants of Ōsaka. Gilded pillars mark off the space in front of the main altar, which is lacquered red and decorated with gilt carvings of lions and peonies. The two porcelain lanterns about 8 ft. high, in front of the altar, are from the famous potteries of Hizen. The handsomely carved and gilded shrine contains a good life-size effigy of Nichiren, presented by the inhabitants of Tōkyō. The

coffered ceiling of the chancel (*naijin*) is plainly gilt, while the part of it immediately over the altar has gilt dragons, touched up with red on a gilt ground. To the wall behind the altar are affixed modern paintings of Rakan. The colours of the square brackets in the cornices are green, blue, red, and chocolate, often with an outline in white or a lighter shade of the principal colour, and gold arabesques on the flat surfaces. The priests will display the image enshrined on the altar and perform a short service (*kaichō*) in its honour.

The gem of Minobu, however, is the Temple of the True Bones, completed in 1880, where the lover of Oriental decorative art will find still quite fresh all those beauties which, in most of the religious edifices of Japan, have already been tarnished by the hand of time. The exterior is unpretentious; but on entering the oratory, the visitor should observe the lifelike paintings of cranes on the ceiling. A plain gallery leads hence to the *sanctum sanctorum*, where Nichiren's remains are enshrined. It is a small octagonal building, elaborately decorated and all ablaze with gold and colours. Round the walls, on a gold ground, are full-sized representations of the white lotus-flower, the emblem of purity and of the Buddhist faith. The horizontal beams above have coloured diapers and geometrical patterns, the brilliant effect of which is toned down by the black, mixed with gold, of the rafters. Black and gold are likewise the colours used in the ceiling, which is secured by admirably worked metal fastenings. In the *ramma* are carvings of the Sixteen Rakan, and on the doors are paintings of musical instruments. Bright individually as are the many colours in this temple, all are so cunningly blended and harmonised that the general effect is one of exceeding softness and richness. The shrine

(*hōtō*), which was presented by the faithful of the province of Owari, is of gold lacquer and shaped like a two-storied pagoda. In it rests the crystal reliquary or casket containing the bones of Nichiren, which is in the shape of a tiny octagonal pagoda, standing on a base of silver formed of an upturned lotus-blossom, which itself rests on a reversed lotus of jade. Its framework is of the alloy called *shakudō*, and one of the pillars bears, in silver damascening, the date of A.D. 1580. The other pillars are decorated with silver tracery attached to the surface of the *shakudō*. The top is hung with strings of coral, pearls, and glass beads. The height of the whole is a little over 2 ft. Above hangs a baldachin presented by the inhabitants of Nagasaki. The only European innovation is the introduction of glass windows, which permit of a better examination of the building than is generally obtainable in the "dim religious light" of Japanese sacred edifices. The room in the archbishop's residence where he receives the faithful, is a beautiful specimen of Japanese house decoration in the old style. Note the exquisite modern open-work carvings of cranes and wild-geese, and the fine paintings by Kanō Motonobu in the alcoves of the Reception Rooms.

The ascent to the *Oku-no-in* winds up Ue-no-yama, the hill immediately behind the Founder's Temple, and is an easy climb of 50 *chō*. After passing the small temple of Sankō-dō, the road ascends through a forest of cryptomerias, and near the summit commands an extensive view, including Fuji, part of the Gulf of Suruga, and the peninsula of Izu. On the top stands a plain little temple dedicated to Nichiren, whose crest of orange-blossom is prominent on various objects within the enclosure.

A spare day at Minobu may be devoted to the ascent of Shichimen-san, whose summit is not quite 5

ri distant. The best place to halt on the way is *Alcasawa* (Inns, Edo-ya, Ōsaka-ya), 3 ri 2 *chō* from Minobu. There is a good path all the way up. The last 50 *chō* are marked by stone lanterns, numbered from 1 to 50. No. 36 affords the best view, which includes the full sweep of Suruga Bay, with the peninsula of Izu stretching far out to sea, a magnificent prospect of Fuji, the fertile plain of Kōfu intersected by the various streams that unite to form the Fujikawa, the valley of the Hayakawa below to the l., beyond which are seen Shiranesan and the Koma-ga-take of Kōshū, while Yatsu-ga-take, Kimpū-zan, and distant ranges bound the prospect on the N. At the top, which the forest deprives of all view, stands a plain building dedicated to the goddess of the mountain.

According to the legend, as Nichiren was one day preaching in the open air at Minobu, a beautiful woman suddenly made her appearance, and greatly excited the curiosity of his auditors. On Nichiren bidding her assume her true form, she explained that she dwelt among the mountains to the west, and that seated on one of the eight points of the compass, she dispensed blessings to the other seven. She then begged for water, which was given to her in a vase, and at once the beautiful woman was transformed into a serpent twenty feet long, covered with golden scales and armed with iron teeth. A terrible blast swept down from the mountains, and she disappeared in a whirlwind towards the point of the compass indicated. The words "seven points-of-the-compass" (*shichi-men*) also mean "seven faces;" and by an equivocal popular belief has arisen that a serpent with seven heads had appeared to the saint, whom he deified under the name of *Shichi-men Daimyōjin*. Buddhist writers identify her with Srimahādēva, the god of lucky omen, another name for the Hindū god Śiva.

From Minobu, and even from Kajika-zawa, a road mostly by the river bank practicable for jinrikishas may be availed of in case of flood. It passes through *Nambu* (Inn, Nii-ya) and *Manazawa*, and reaches the Tōkaidō Railway at Iwabuchi (p. 230). The distance

from Minobu to Nambu is 3 *ri*, thence on to the Tōkaidō 10 *ri*, making 13 *ri* in all.

Another way from Minobu to the Tōkaidō, also 13 *ri* and feasible for jinrikishas, leads via Nambu, Shishihara, and Ojima, over the *Hirayama-tōge* to Okitsu, two stations further west.

#### 5.—FROM KŌFU TO LAKE SUWA AND SHIOJIRI.

Distance from Kōfu.	Names of Stations.
	KŌFU
2 $\frac{3}{4}$ m.	Ryūō
8 $\frac{1}{4}$	Nirazaki
15 $\frac{3}{4}$	Hinobaru
23 $\frac{3}{4}$	Kobuchi-zawa
29 $\frac{1}{4}$	Fujimi
32 $\frac{3}{4}$	Aoyagi
37 $\frac{1}{4}$	Chino
41 $\frac{1}{2}$	KAMI-SUWA
44	SHIMO-SUWA
46	Ōkaya
51 $\frac{3}{4}$	Tatsuno
57	Ono
63 $\frac{1}{2}$	SHIOJIRI Jct.

This railway is a continuation of the line from Tōkyō, described on pp. 273-4 and affords splendid mountain views. It follows the low hills on the l. bank of the Kamanashi-gawa until these merge into the gentle slopes of Yatsu-ga-take, and the water-shed is reached at a height of 3,135 ft. Thence it drops into the less picturesque valley of the Miyagawa, through which ran the old *Kōshū Kaidō*, or main road between the provinces of Kōshū and Shinshū.

The Shiojiri-gawa, an affluent of the Fujikawa, is crossed just before entering

**Nirazaki** (*Inn*, Ebisu-ya), whence the line begins to climb the hills. At various points splendid views are obtained l. of the lofty range of which Hō-ō-zan and the Kōshū Koma-ga-take are the principal features,—the former recognisable by a knob at the top, the latter

higher and more pointed, both of them grand jagged masses of granite. Further on, Yatsu-ga-take appears to the r., while on looking back, Fuji towers in the sky. From *Hinobaru* station (*Inn*, Nishio-kwan), the whole sweep of the precipitous rocky mass l. is seen to rare advantage, with Kimpū-zan and other high mountains away to the N.E. The vill. of *Dai-ga-hara* (*Inn*, Take-ya), whence the ascent of Koma-ga-take can best be made (p. 288), lies 1 *ri* 15 *chō* from this station. So far the pretty valley of the Kamanashi-gawa lies mostly out of sight; but glimpses are obtained of its affluent, the Nigori-gawa, whose dazzlingly white bed is formed of granite dust washed down from Koma-ga-take. The other rivers hereabouts show the same characteristic, but not so strongly. One of the peaks of Shirane now looms above the nearer range between Hō-ō-zan and Koma-ga-take. At *Kobuchi-zawa* (*Inn*, Kami-ya), the line skirts the lower slopes of Yatsu-ga-take, and at *Fujimi* (*Inn*, Ofujimi-kwan), attains its highest elevation. On approaching Lake Suwa, the mountains on the borders of Hida come into view, the most conspicuous summits being Hodaka and Yari-ga-take. The lofty mountain in the distance to the l. of the lake is the Shinshū Koma-ga-take. Observe the numerous tiny wind-mills in the rice-fields, employed to pump up water.

**Kami-Suwa** (*Inns*, Nuno-han, Suwa Hotel, Kogetsu-kwan, each with private hot spring) is a busy town on the margin of the lake.

This lake, almost circular in form, is said to be 35 ft. deep, but is slowly filling up. Its present diameter is about 2 $\frac{1}{2}$  miles, its height above the sea, 2,660 ft. It freezes over most winters so solidly that heavily laden pack-horses can cross it; but the inhabitants do not venture upon the ice until it has cracked across, believing this to be a sign from heaven. Some attribute the cracking to the foxes. The fishermen make holes in the ice through which they insert their nets and manage to take a considerable

quantity of fish, especially carp. The lake has become a skating resort since 1906.—From the W. side of Lake Suwa issues the Tenryū-gawa, which flows into the sea near Hamamatsu on the Tōkaidō.

About  $1\frac{1}{2}$  ri to the S.E. stands the *Ichi no Miya*, or chief Shintō temple of the province of Shinshū, which contains some excellent wood-carvings. The annual festival is held on the 15th April, when the inns are apt to be overcrowded.

The small temple of *Tenaga Jinja*, just above the main street, commands a fine panorama of the lake and of the villages around its shores. But a still wider prospect, embracing most of the mountains already mentioned, can be gained on the way up to *Karasawa-dera*, a temple picturesquely situated at the top of one of the small valleys N.E. of the town amongst rocks and pines and flowering trees. The climb will take 45 min. The main temple, dating from the 16th century, contains the funeral tablets of local worthies. Perched above it is a shrine to Kwannon, cut out of the rocky cliff, and containing tiny images of that deity.

For an excursion on the lake, one might take boat to *Osaka*, on the S.W. shore,  $1\frac{1}{2}$  hr., where there is another temple to Kwannon.

The line now skirts the N.E. shore of the lake to

*Shimo-Suwa* (Inns, \**Kikyō-ya*; \**Kame-ya*, both with private springs). This place is noted for its hot springs, the principal of which, called *Wata-no-yu*, has a temperature of 113.9 F. Of the two other principal sources in the town, one called *Ko-yu*, which contains alum, has the high temperature of 145° 4; the other, called *Tanga-yu*, has a temperature of 114° 8.

Two great Shintō shrines, called respectively *Aki-no-Miya* (Autumn Temple) and *Haru-no-Miya* (Spring Temple), the former situated near

the inns, the latter on the W. outskirts, 8 *chō* distant,—have long been celebrated, but are now much decayed. The wings on each side of the *Aki-no-Miya* contain some curious ex-votos.

These shrines derive their appellations from the fact that the divinities there worshipped are believed to change their abode from one to the other according to the season, moving into the *Haru-no-Miya* on the 1st February, and into the *Aki-no-Miya* on the 1st August, on each of which occasions a procession takes place. The god and goddess worshipped are named respectively *Take-mina-gata-tome-no-Mikoto* and *Mai-no-yasaka-tome-no-Mikoto*.

The silk industry of the neighbourhood has developed, of late years, by leaps and bounds, most of the filatures clustering about the next station *Ōkaya*, where the Tenryū-gawa, flowing from the lake, supplies the necessary motive power. The employees are mostly girls and women. Quinces, which ripen in October, are produced in abundance. Wild cats, with long tails inhabit this district, noticeably different from the short-tailed cat of E. Japan.

[A cross-country road about 13 ri, for pedestrians (or *basha* for part of the way) leads hence eastwards over the *Wada-tōge*, the highest pass on the Nakasendō, 5,300 ft. above sea-level, the old road over which from *Nishi Mochiya* commands a splendid mountain view.

Accommodation at *Wada*, *Nagakubo*, and *Ōya*, this last a station on the railway,  $1\frac{1}{2}$  hr. from the summer resort of *Karuizawa*.]

*Tatsuno* (*Inn*, *Minowa-ya*) is the station for travellers to alight, who are bound for the Rapids of the Tenryū-gawa (see Route 33). Thence through hills, partly tunnelled, to

*Shiojiri Jct.* (see Route 28).

## 6.—FROM KÔFU OVER THE MISAKA-TÔGE TO YOSHIDA AND GOTEMBA.

## Itinerary.

KÔFU to:—	Ri	Chô	M.
Isawa .....	1	23	4
Kami Kurogoma ...	2	8	5½
Tônoki .....	1	26	4½
Kawaguchi .....	2	10	5½
Funatsu .....	1	8	3
YOSHIDA .....	1	1	2½
Total .....	10	4	24½

whence tram to Gotemba (see p. 168).

Time required, 2 days, stopping at Yoshida the first night. Yokohama may easily be reached by train from Gotemba on the evening of the second day; or else good walkers might cross over the Otome-tôge to Miyanoshita.

Jinrikishas should be taken to Tônoki-Shinden, whence walk. At *Isawa* the road turns off to the r., and soon follows up a narrow valley. From *Kami Kurogoma* it rises rapidly to *Tônoki*, 3,200 ft. above the sea. It then ascends for about 1 hr. through the forest to the summit of the *Misaka-tôge*, which is 5,120 ft. above the sea. The view of Fuji from this point, as it rises from Lake Kawaguchi, is justly celebrated. Below is the vill. of Kawaguchi; on the opposite side of the lake are Funatsu and Kodachi; further S. is Lake Yamanaka. The prospect looking back towards the N. and W. includes Kimpû-zan, Yatsu-ga-take, Koma-ga-take, Jizô-dake, and in the plain below, the vill. of Isawa. It is 1 hr. descent down the bare hillside to *Kawaguchi*, a poor vill. lying near the lake. Boats can be procured from here to *Funatsu* (about ½ hr.), or else one may follow the road skirting the lake. From *Funatsu* to *Yoshida*, and on to *Subashiri* and *Gotemba* the road traverses the moor which forms the base of Fuji.

## 7.—FROM KARUIZAWA TO KÔFU BY THE HIRASAWA-DAIMON-TÔGE.

Train to *Miyoda* in ½ hr., whence by the following Itinerary:—

MIYODA to:—	Ri	Chô	M.
Iwamura .....	2	23	6½
Usuda .....	2	16	6
Takano-machi .....	1	6	2¾
Toyosato .....	2	7	5½
Umijiri .....	1	21	4
Umi-no-kuchi .....	1	10	3
Hirasawa .....	3	7	7¾
Tsugane .....	3	14	8½
Wakamiko .....	1	30	4½
Hinobaru .....	26		1½

Total.....20 16 50

whence rail to Kôfu in 1½ hr.

This route is not recommended, except to those bent on mountain climbing. Exclusive of such climbing, the journey will occupy 2 days, *basha* being available between Miyoda and Umijiri. The rest must be done on foot. The best accommodation is at *Umi-no-Kuchi* (Kaijô-kwan), and at *Hinobaru* station (Nishio-kwan). The scenery is mediocre, though the *Chikuma-gawa*, whose upper course is followed for many miles, has some fine cliffs. The actual pass is an easy climb. Its name of *Hirasawa-Daimon-tôge* serves to distinguish it from another *Daimon-tôge* further west.

The hamlet of *Hata*, near *Takano-machi*, is the best place from which to ascend *Tateshina-yama*. This expedition requires the whole of a long day, but the climber is rewarded by an extensive view.

From *Umijiri*, at the end of the *Iwasaki* gorge, one may go up to the *Honzawa* baths (3 ri), situated at a height of 3,200 ft. above *Umijiri*. The summit of the *Honzawa* pass, some 40 min. walk beyond the *Honzawa* baths, is 7,400 ft. above the sea.



[It is possible to visit Mitake p. 275) by leaving the main road a little beyond *Umi-no-kuchi* and going to *Hara* (2½ *ri*), where there is a small inn. Thence a mountain path leads through the hamlets of *Kuro-mori* and *Hinata*, and over the *Ô-tôge* to Mitake (11 *ri*). The accommodation between *Hara* and Mitake is very poor, but the route affords some fine views. A guide is needed.]

**Honzawa** (fair inn) makes the best starting-point for the ascent of the three peaks, *Mikaburi*, *Yoko-o-dake*, and *Akadake*, known under the collective name of *Yatsu-ga-take*. The expedition there and back takes a day. Leaving *Honzawa*, one first walks up to the top of the pass just mentioned, whence it is an easy climb southwards of ¾ hr. to the summit of *Mikaburi-yama*. From here the way leads up and down for about 4 hrs., via the sharp broken ridge of *Yoko-o-dake*, to the highest summit, *Akadake* (9,150 ft.) A steady head is necessary in some places. Alpine plants abound. The view includes the whole of the *Hida-Shinshû* range, amongst which *Yari-ga-take* is conspicuous to the N.W., *Fuji* is seen towering aloft S. by E., the *Kôshû Koma-ga-take* S.W. by S., *Shirane* a little to its S., *Hô-ô-zan* S.S.W., distinguished by the monumental pile of rocks at its summit, and *Kimpû-zan* S.E. by E.

An alternative, on leaving *Honzawa*, for those bound for *Lake Suwa* is to go down to *Chino* (see p. 281) on the railway,—a pleasant walk of about 8½ *ri*.

## ROUTE 31.

## VALLEY OF THE HAYAKAWA.

## Itinerary.

MINOBU to:—	Ri	Chô	M.
Akasawa .....	3	—	7½
Goka-mura .....	2½	—	6
Kyô-ga-shima .....	2	—	5
Hayakawa .....	1	—	2½
Shimo Yujima .....	3½	—	8½
Narada .....	2	—	5
Ashiyasu .....	5	—	12½
Arino .....	2	—	5
Dôdô .....		15	1
Midai .....		10	¼
KÔFU .....	2	—	5
Total .....	23	25	58

These distances are approximate.

An alternative plan, for those starting from *Shôji*, is to go down the *Fujikawa* as far as the hamlet of *Itomi* (fair inn), near the confluence of that river with the *Hayakawa*, and join the above itinerary near *Goka-mura*, 3½ *ri* from *Itomi*.

This route is a rough one; for though so close to civilisation, the country through which it leads lies in the heart of the great mountain mass dividing *Kôshû* from *Shinshû* and *Suruga*, and the roads are in much the same state as they were before railways were known or foreigners heard of. The journey can only be accomplished on foot, and one should travel as lightly as possible, for all baggage has to be carried by coolies, who are often difficult to obtain. There are fair inns at *Hô-mura* and *Kami Yujima*. It is possible to combine with this trip the ascent of the *Kôshû Shirane-san* and other lofty peaks, which form the subject of the next route.

At *Akasawa* the path strikes r., in order to enter the valley of the *Hayakawa*, which it does near *Goka-mura*. A short way beyond this,

it descends to a pretty valley near the hamlet of *Shio-no-ue*, where the scenery is particularly striking. To the l. rises *Shichimen-zan*, thickly wooded and seen to much better advantage here than from *Minobu*. Directly opposite is the bold round summit of *Amebata-yama*, also called *Zaru-ga-take*, through the deep ravine to the l. of which flows the *Amebata-gawa*. Below is seen the *Hayakawa* winding down the valley on the r., and forming an almost complete circle as it bends round a low wooded promontory, which from this point has the appearance of an island. The path now descends over a rough water-course to the bed of the river, and ascends the l. bank to *Kyô-ga-shima*. Eight *chô* further on, it crosses the stream on a wire bridge with wire hand-rail to the hamlet of *Hômura*, in whose neighbourhood a gold mine is worked.

Beyond *Hômura*, the path leads over one of the lower spurs of *Daikoku-yama*, and follows the steep side of the valley high above the stream. After passing the hamlet of *Nishi-no-miya*, the river is recrossed to

**Hayakawa.** Decent quarters may be obtained 1 mile further on at the house of the *Sonchô* (Mayor) of *Misato*, the "three villages" of which *Hayakawa* is one. Gold is found in the neighbourhood, while plantations of the paper-tree and of tobacco line this part of the valley. Higher up, beyond the hamlet of *Arakura*, the scenery is charming. The river dashes along through a fine rocky glen, and is spanned by a wire bridge at a highly picturesque spot. After crossing this bridge, the road divides. The route to *Narada* turns to the r., and ascends a very steep hill for about 1 *ri*, winds round its upper slope, and descends again to the river through wild and rugged scenery, before reaching the hamlet of *Shimo Yujima*. About 40 *chô* on, and a little way up the ravine to the r.,

lies the hot spring of *Kami Yujima*.

**Narada** (no accommodation), the last inhabited place in the valley, consists of but a few households. It boasts "Seven Wonders" (*Nana Fushigi*), amongst which are enumerated a brackish pool, the waters of which are said to have the property of dyeing black any article of clothing left to steep in them for forty-eight hours, and a reed whose leaves grow only on one side of the stem. More interesting to the pedestrian than these village wonders will be the ascent of *Shirane-san*, for which see next page.

The ordinary path from *Narada* to *Ashiyasu* winds up and down a succession of forest slopes, whose thick foliage almost entirely shuts out all view. Now and then, however, glimpses are caught of *Shirane-san* and of the valleys of the *Arakawa* and *Norokawa*. Further on the path divides,—r. to *Kôfu* via *Hira-bayashi*, l. to *Kôfu* via *Ashiyasu*. The traveller is recommended to take the latter on account of its wild scenery. A portion of the way lies down a precipitous rocky ravine known as the *Ido-zawa*, where the gorge is in many places so narrow that its perpendicular sides seem almost to meet overhead. The path, after crossing the *Narada-tôge* (5,120 ft.), descends by the side of a torrent, crossing and re-crossing it on trunks of trees, and being carried over clefts and landslips on bridges of primitive construction.

**Ashiyasu**, which stands on the l. bank of the *Midai-gawa*, consists of five hamlets named *Kutsuzawa* (the highest up the valley), *Ôzori*, *Kozori*, *Furu-yashiki*, and *Arakura* lower down. Those who contemplate making the ascent of *Hô-ô-zan* or of *Kaigane* should stay at *Kozori*.

## ROUTE 32.

## THE MOUNTAINS BETWEEN THE FUJIKAWA AND THE TENRYŪ-GAWA.

1. SHIRANE-SAN (NŌDORI, AI-NO-TAKE, KAIGANE). 2. HŌ-Ō-ZAN. 3. THE KOMA-GA-TAKE OF KŌSHŪ. 4. AKA-ISHI-SAN.

The great mountain mass to the W. of Kōfu, lying between the valleys of the Fujikawa, Ōigawa, and Tenryū-gawa, is only second in orographical importance to the Etchū-Hida mountains described in Route 29. Climbing in this range involves no little hardship, for the reason stated in the introduction to the previous route, with which the greater part of this one may conveniently be combined. None but experienced mountaineers should attempt it.

## 1.—SHIRANE-SAN (KŌSHŪ SHIRANE).

In order to avoid confusion when arranging with peasant-guides and hunters, let it be understood that **Shirane-san** is not one individual peak, but a general name for the northern and more elevated portion of the range of which Nōdori-san, Ai-no-take and Kaigane are the chief peaks.

*Narada* (p. 285) is the starting-point for the ascent,—not that there is any regularly marked path thence to the top of the range, but that guides are there procurable who know the way up, and will carry whatever is necessary in the way of provisions and bedding. Those who purpose to ascend all of Shirane's peaks must be prepared to sleep out three nights, and, taking Nōdori-san first, to cross on the fourth day from the base of Kaigane to the vill. of Ashiyasu. Nōdori and Ai-no-take involve sleeping out two nights and descending on the

third day,—likewise to Ashiyasu. There is a hut at the E. base of Kaigane, but none on the top of the range. Ai-no-take cannot be ascended direct from Narada; Nōdori must first be climbed, and the track followed thence along the ridge.

From Narada to the top of the ridge is a stiff climb of 9 hrs., frequent rests being needed by the guides who carry the baggage. The height is 8,400 ft. above the sea, or 5,900 ft. above Narada, and snow often lies there as late as July. Once on the ridge, the rest of the ascent is easy. In 2 hrs. the first peak, nameless on the maps, is reached. Half an hour more brings us to the top of Nōdori, 9,970 ft., which commands much the same view as the previous summit, with the addition of Ai-no-take and Kaigane, the latter of which now comes in sight for the first time.

From the summit of Nōdori to that of **Ai-no-take** (10,260 ft.) takes 2 hrs. The top consists of bare rock; but a little below, every sheltered nook has a patch of grass, gay with the flowers that inhabit higher altitudes. Ten min. below the summit on the E. side, is an excellent camping-place. The view from the highest point includes: Koma-ga-take a little to the E. of N., Kaigane N.N.E., Yatsu-ga-take just on the E. of Kaigane; Kimpuzan N.E. by E., and Senjō-ga-take, a conical mountain on the l. of the Norokawa, N. W. The source of this stream is perceived far down on the N.W. flank of Ai-no-take. In the far distance N. E. the Nikkō Shirane can be descried. Towards the S. and beyond Nōdori-san, a long range of mountains is seen stretching down the frontier of Kōshū, and getting gradually lower as it approaches Minobu. Fuji rises between S. E. and E. S. E., while Hō-ō-zan and Jizō-ga-take on the one side, and Ontake, Norikura, and Yari-ga-take stand up perfectly clear on the other. The descent

from Ai-no-take to *Ashiyasu* is fatiguing as far as a stream some 4,200 ft. above sea-level. This stream is the *Arakawa*, one of the sources of the *Hayakawa*. If the day is too far spent to allow of *Ashiyasu* being reached before nightfall, one may sleep at some wood-cutters' huts, 1½ hr. before getting to that village.

**Kaigane** (10,335 ft.) can best be ascended from *Ashiyasu* where good accommodation and hunters to act as guides can be obtained at the house of *Natori Un-ichi*, the *Sonchō* of *Kozori*. A steep scramble of 5 hrs. takes one to the top of the *Tsuetate-tōge* (7,100 ft.), near which the route to *Hō-ō-zan* diverges to the right, and a still rougher descent of 3 hrs. more into the bed of the *Norokawa*. From here the river bed or bank is followed for 3 hrs. to a woodcutters' shelter called *Hirokawa Koya* close to the E. base of *Kaigane*, on the E. side of the clear mountain torrent. Trout are abundant.

The actual ascent of *Kaigane* begins after fording the *Norokawa*, and involves extremely rough work. For 4 or 5 hrs. a way is forced through the forest up a buttress at a steep angle over broken ground, often covered with fallen trees, until on reaching the N. ridge of the mountain we turn to the S., and after a climb of 1½ or 2 hrs. along a narrow rocky arête we gain the summit. The view is magnificent, especially of the granite peaks of the *Kōshū Koma-ga-take* range, E., and of the *Hida-Shinshū* peaks to the N. W. A great variety of Alpine plants flourish on the summit ridge, and ptarmigan abound.

[On returning to the shelter at the foot of *Kaigane*, there is a choice of routes. *Ashiyasu* may be regained either by the way just described, or directly down the bed of the *Norokawa* and its tributary, the *Midai-*

*gawa*. Or else the same valley may be ascended northwards to a saddle west of *Koma-ga-take*, whence *Takatō* in *Shinshū* may be reached. Some rude huts, resorted to by wood-cutters, afford the only shelter; but the walk is very fine.]

## 2.—Hō-ō-ZAN.

The ascent of **Hō-ō-zan** (9,554 ft.), like that of *Kaigane*, is best made from *Ashiyasu*, the routes coinciding for the first 4 hrs., as far as the *Tsuetate-tōge* (see above). The climber should spend the night at the woodcutters' huts at *Omuro*, some 2 hrs. beyond and above this *tōge*, where shelter and water are to be found. From *Omuro* a scramble of 40 min. lands one on the main ridge at a point called *Suna-harai* or *Kentō-ga-take*, whence the way leads along the ridge commanding magnificent views on either hand. From *Suna-harai* to *Jizō-dake*, the main point of the ridge, marked by a surveying station, it is an easy walk of about ½ hr., a descent down broken slopes and through a wood leading to a saddle from which rises the imposing peak of *Hō-ō-zan*. This consists of two gigantic columns of granite which lean against each other so as to form an obelisk some 60 ft. in height, springing from a steep and broken pedestal 150 ft. above the saddle. To the base of the actual peak is a hard scramble. The peak itself was first scaled with the help of a rope by the Rev. Walter Weston in 1904. The view is singularly striking, seen as it is from a little platform on an isolated pinnacle 5 or 6 ft. square, surrounded by most of the loftiest peaks in Central Japan. The chief features are: *Fuji* to the S.E., *Koma-ga-take* and *Senjō-ga-take* to the N. W., and the great triple summits of *Shirane-san* to the W. and S.W.

## 3.—THE KOMA-GA-TAKE OF KŌSHŪ.

The vill. of *Dai-ga-hara*, 1 *ri* 15 *chō* from Hinobaru station (p. 281), affords the best starting-point for this grand mountain, 9,843 ft. above sea-level. The distance to the top is called 7 *ri*, and will require 9 hrs., including halts. Pilgrims sleep in the open, where the *Murodō* hut formerly stood, at the foot of some cliffs called *Byōbu-iwa*, 5 or 6 hrs. walk from *Dai-ga-hara*. Thence it is a steep but varied climb of about 2 hrs. more to the summit.

After leaving *Dai-ga-hara*, the way leads across a nearly level stretch of forest for 1 hr. to the shrine of *Mae-miya*, near the l. bank of the *Ōjira-gawa*, which is crossed by a small bridge where the actual ascent commences. Most of the way to *Uma-dome*, nearly 1½ *ri*, is very steep; but the forest affords shade for a time. The track then continues for about 1 *ri* to the hut at *Byōbu-iwa*, and on to a spot called *Shichijō*, where pilgrims sometimes bivouac, a little water being found near by. It is so narrow in places that chains and a ladder are fixed to the rocks to help climbers up. The final 1,300 ft. are less steep. The magnificent view embraces all the loftiest peaks in Central Japan.

It is possible to descend *Koma-ga-take* on the *Shinshū* side to *Takatō* (see below); but the way down is extremely rough and will take a good climber about 10 hrs., including halts, to *Kurokawa*, the first vill. where accommodation is likely to be found, although at *Tōdai* (1½ hr. short of it) there are several cottages known to hunters by the collective name of *Sen-gen-yado*.

Rhododendrons grow in great quantities on *Koma-ga-take*. During the latter part of July, when the trees, which attain to a considerable size, are in full bloom, they impart a charming hue to the scene.

## 4.—AKAISHI-SAN.

This, though one of the highest peaks of the range separating the valleys of the Tenryū and the Ōigawa, is little known, because not visible from any of the ordinary lines of travel. It is best approached from *Takatō* (*Inn*, *Ikegami-ya*), an important town situated in the valley of the *Mabukawa*, an affluent of the Tenryū. *Takatō* can be reached either from *Aoyagi* station on the *Kōfu-Suwa* railway (p. 281) from which village it is a pleasant walk of 3 *ri* 8 *chō* to *Midōgaito* (*Inn*, *Echigo-ya*), and then 3½ *ri* more to *Takatō*; or else from *Ina* (p. 289), 2 *ri* 23 *chō*. From *Takatō* the road leads due S. up the valley of the *Mibukawa*, affording good views of the W. side of the *Kōshū Koma-ga-take*, and over the *Ichinose-tōge* (4,450 ft.) to *Onna-taka*.

This hamlet is said to derive its name from the fact that the women are here the heads of the households. It is also stated that if a man from any other place marries a woman belonging to this hamlet, he is sure soon to droop and die.

and *Ichiba*, which latter is recommended as a halting-place. Villages further on, where one may stay, are *Ōkawara*, *Kamazawa*, and the warm sulphur baths of *Koshibu*.

The actual ascent takes 11 hrs. from *Koshibu*, being an arduous scramble, during the first part of which the *Koshibu-gawa* has to be crossed and re-crossed more than a score of times. This is followed by a hard climb of 2 hrs. or so up the steep tree-clad slopes of a spur of *Akaishi-san*, the ascent then leading over bare loose rocks of a reddish colour for 2 hrs. more to a point where it is necessary to turn and go straight up to the final arête. This is a moderate climb of 1 hr., and another hour is needed to walk up to the highest point of the peak (10,145 ft.), which affords a fine view of most of the high mountains of Central Japan. A

night has to be spent in what the hunter-guides call a grand cave, but is a bare shelter between two rocks. Water is not always easily found on the mountain side. About 1 m. from the summit is a hollow, where the climber who wishes to see the sunrise might sleep.

Instead of returning to Takatō, it might be possible to cross over into the valley of the Ōigawa, and either descend to the Tōkaidō, or strike the head-waters of the Hayakawa across another range (see p. 284); but the country is rough in the extreme.

## ROUTE 33.

### THE RAPIDS OF THE TENRYŪ-GAWA.

These rapids, the finest in Japan, form a natural route connecting the Nakasendō and the Tōkaidō,—the two chief highways of the central portion of the Main Island. The village where one embarks is called **Tokimata** (*Inn*, Umeno-ya). It is reached from the E. by the Central Railway (Route 28) to *Tatsuno* (*Inn*, Minowa-ya), thence by electric tram to *Inamachi* (12½ m.), from which place there is a regular motor car service to *Iida* (*Inns*, Shōgo-dō, Ryūshi-kwan; *Europ. restt.*, Tomoe-kwan), a large and flourishing town. The portion of the Ina Kaidō included in this route is by no means lacking in the picturesque. It also brings the traveller into the vicinity of the Shinshū Koma-ga-take (p. 272), which may be ascended from Akao or from Inamachi—Those coming from the W. may alight at *Midono* station, for the vill. of *Tsumago*, 3 m. distant, whence 5 *ri* over the *Ōdaira-tōge* to Ōdaira, on foot or in jinrikishas with 3 men, and 4 *ri* 32 *chō* more to Iida, by good road but with steep gradients.

### Itinerary.

INAMACHI to:—	Ri	Chō	M.
Akao .....	3	21	8½
Kijima .....	1	35	4½
IIDA .....	6	13	15½
TOKIMATA .....	2	15	6
Total .....	14	12	35

The best accommodation on the way is at *Inamachi* (*Inn*, Tomi-ya), and at *Akao* (*Inn*, \*Koku-ya). The passage by boat from Tokimata down to the Tōkaidō generally occupies 12 hrs. Circumstances may render a break necessary. In this case, either *Nishinoto* (*Inn*, Kōji-ya), or *Futamata* lower down, will do for a night's halting-place. The total distance travelled by water is estimated at 36 *ri*, say 90 miles; but the latter portion of this is along a comparatively sluggish current. The boat does not take the traveller actually to the Tōkaidō Railway. Whether bound up or down the line, he alights at *Naka-no-machi*, for the station of **Hamamatsu**, 1 *ri* 28 *chō* distant (see p. 235). Some, however, prefer to alight at *Kajima* higher up (about 5 *ri* from Hamamatsu by jinrikisha or *basha*), or else at *Icēda* for the station of *Naka-izumi*, or to go on to the station of *Tenryū-gawa*; but both these being small, the express does not stop at them, and the only trains which do stop have no first-class cars. If the traveller decide to land at *Kajima*, he should telegraph through the Boat Company to engage a *basha*.

The charge for a boat when the river is in a normal state has oscillated during several years past between 45 and 50 *yen*, the justification of this high price being that from 10 to 12 days are required to tow the boat up stream again. All traffic is prohibited when the river is in flood. Boats not being always in readiness, it may be advisable to write beforehand (in Japanese, of course) to the

innkeeper at Tokimata, to order one with 4 boatmen. Travellers are also recommended to time their movements so as to arrive at Tokimata on the afternoon previous to their descent of the rapids, which will enable them to make all arrangements overnight and to start not later than 6.30 A.M. A necessary stipulation is that the boat shall take one *the whole way*; otherwise the men are apt to shirk the last part of the voyage, where the sluggish stream makes the work arduous, and endeavour to make the passengers land *en route*, where jinrikishas may or may not be obtainable. One should be prepared for disappointment in the event of continued wet weather, when the river rises considerably. Nothing will induce the boatmen to undertake the journey if the water is above a certain height. Under such circumstances, the alternative road over the *Ōdaira-tōge*, mentioned on p. 255, may be availed of to rejoin the Central Railway to Nagoya.

A spare hour at Tokimata can be spent in visiting the picturesque bridge less than 1 *ri* down the river, at the spot where the rough-and-tumble part of its course begins.

The scenery of the Tenryū-gawa is impressive. After passing the bridge mentioned above, the river enters a rocky ravine; and from this point on to Nishinoto—a passage of some 6½ hrs.—is almost one continued series of rapids and races. Walled in between mountains that rise abruptly to the height of from 1,000 ft. to 2,000 ft., the river twists and tears along their rocky base, carving for itself a channel where there seems no possible outlet. It is in such places that the skill of the boatmen will be most admired, where the boat, which looks as if it must be dashed to pieces in another moment, is shot round the corner, only to be whirled on to some new danger equally exciting.

Mr. Percival Lowell thus describes the scene below Mitsushima, one of the hamlets on the bank:—"The river, its brief glimpse at civilization over, relapsed again into utter savagery. Rocks and trees, as wild apparently as their first forerunners there, walled us in on the sides, and appeared to do so at the ends, making exit seem an impossibility, and entrance to have been a dream. The stream gave short reaches, disclosing every few minutes, as it took us round a fresh turn, a new variation on the old theme. Then, as we glided straight our few hundred feet, the wall behind us rose higher and higher, stretching out at us as if to prevent our possible escape. We had thought it only a high cliff, and behold it was the whole mountain side that had stood barrier there."

On approaching a rapid, the man forward strikes the bow of the boat with his paddle, both as a signal to the others and in the superstitious belief that it will bring good luck. Of rapids properly so-called, there are upwards of thirty, the finest of which are: *Yagura* (the Turret), near Ōshima; *Shin-taki* (New Cascade), 3 *ri* below Mitsushima; *Takaze* (High Rapid); *Chōna* (Adze), just beyond Ōtani; *Konnyaku* (an edible root); *Shiranami* (White Wavers); *Iori-ga-taki* (Iori's Cascade); and *Yama-buro* (Mountain Bath), the grandest of all, despite its homely name.

## ROUTE 34.

## THE SHRINES OF ISE.

1. PRELIMINARY INFORMATION. 2. TÔKYÔ TO YAMADA. 3. NARA TO YAMADA. 4. YAMADA AND NEIGHBOURHOOD. THE TEMPLES OF ISE. 5. FUTAMI AND TOBA [PROVINCE OF SETSU]. ASAMA-YAMA.

## 1.—PRELIMINARY INFORMATION.

Ise is the name, not of a town, but of a province lying to the E. and S. E. of Kyôto on the W. shore of Owari Bay. The temples, which rank highest among the holy places of the Shintô cult, stand on the outskirts of the town of Yamada, near the S. E. frontier of the province. It should be premised that the interest of the trip to Ise is chiefly antiquarian. Without going so far as to say, with a disappointed tourist, that "there is nothing to see, and they won't let you see it," we may remind intending travellers of the remarkable plainness of all Shintô architecture, and add that the veneration in which the shrines of Ise are held is such that none but priests and Imperial personages are allowed to penetrate into the interior. The rest of the world may go no further than the first enclosure, where visitors are nowadays called on to remove not only their hats but their overcoats. Photography is also prohibited within the grounds.

The ways of reaching Yamada are as follows:

- I. From Tôkyô by Tôkaidô Railway to Nagoya, 1st day. Thence by Kwansai Railway to Kameyama Junction, and on by Sangû Railway to Yamada,—2nd day. Express trains do the whole distance from Tôkyô to Yamada in about 13 hrs.
- II. From Nara by Kwansai Railway to Kameyama, and on by Sangû Railway as in No. 1. This will take one day.
- III. From Kôbe to Ôsaka, where drive across to Amijima station (20 min. with 2 men), and thence without change of car to Kamo Junction, after which as in No. 2. The section of the Kwansai line

between Ôsaka and Kamo leads across the plain, through small places of no interest. It is traversed in 2 hrs.

## 2.—FROM TÔKYÔ TO YAMADA.

A full description of the 8 hrs. journey by Tôkaidô Railway from Tôkyô to Nagoya will be found in Route 23. From Nagoya onwards the schedule is as follows:—

KWANSAI RAILWAY.		
Distance from Nagoya	Names of Stations	Remarks
6m.	NAGOYA	
10½	Kanie	
12½	Yatomi	
15	Nagashima	
19½	KUWANA Jct. ...	For Yôrô p. 283.
23	Tomida	
27½	YOKKAICHI	
31½	Kawarada	
37½	Takamiya	
	KAMEYAMA Jct.	{ For Yamada and for Kyôto.
SANGÛ RAILWAY.		
39½	Shimonoshô	
43½	Ishinden	
47	TSU	
49½	Akogi	
52	Takajaya	
55½	Bokken	
59	MATSUZAKA	
60½	Tokuwa	
64	Ôka	
68½	Tamari	
70½	Miyagawa	
72	Suji-mukai-bashi	
73	YAMADA	

The country through which this line passes is intersected by a network of rivers, which here debouch into the sea. The Kiso-gawa, swelled by the waters of the Nagara-gawa and the Ibigawa, is the largest of these, and by its liability to overflow its flat banks, offers grave engineering difficulties. Extensive works have been set on foot with the object of minimising



the recurrence of destructive floods. The two longest bridges are between *Yatomi* and *Kuwana*, one of which has as many as sixteen spans, where the river measures two-thirds of a mile in width. The view of distant mountains is pretty all the way as one proceeds westwards, relieving the monotony of the sea of rice-fields on either hand.

**Kuwana** (*Inns*, *Funatsu-ya*, *Kyō-ya*), some 10 *chō* to the W. of its station, is a large town. Its attractions are the *Temple of the Gods of Kasuga* (lively festival, with numerous mythological cars on 5-7th July), and at the W. end, *Atago-yama*, whither the inhabitants go out on holidays for the sake of the view. The noted *Shintō Temple of Tado*, which stands in a glen 2 *ri* 23 *chō* to the N.W., has lovely maples and flowering trees, and is altogether a picturesque and curious place.

It is dedicated jointly to the Sun-Goddess and to *Ichi-moku-ren*, a one-eyed dragon-god, who is very powerful as a rain-producer. Accordingly this temple is much resorted to in times of drought, the peasants carrying off *gohei* from it to their respective fields and villages. They must, however, be careful not to let the *gohei* touch the ground anywhere on the way; for all the rain would then fall on that spot, and none would be left for the places where it is wanted.

From *Kuwana* on to *Yokkaichi*, the chief thing to notice is the mountain range that separates the provinces of *Ise* and *Ōmi*. The little peninsula of *Chita* is also seen in the blue distance to the l. The old *Tōkaidō* road is crossed two or three times.

**Yokkaichi** (*Inn*, \**Yoshitaka-ya*) was the first Japanese town to Europeanise itself with clusters of factory chimneys, now so common a sight throughout the empire. It is one of the "Special Open Ports" for the export of rice, wheat, flour, coal, and sulphur; and much trade is carried on by sea, notwithstanding the extreme shallowness of the bay, which prevents any but quite

small craft from approaching the shore at any point. Among the principal products of *Yokkaichi* may be mentioned *Banko faience*,—a ware, for the most part, exceedingly light and having hand-modelled decoration in relief; but every variety of it may easily be procured at *Yokohama* and *Kōbe*.

Between *Yokkaichi* and *Kameyama* the railway continues along the old *Tōkaidō*, whose avenue of pine-trees forms a characteristic feature. The mountains to the r. are those on the borders of *Ōmi*, the most prominent being the *Suzuka-tōge*, with *Kama-ga-take* at the N. and *Kyō-ga-mine* at the S. extremity.

**Kameyama** (*Inn*, *Araki-ya*, at station, *Europ. food*). We here change from the *Kwansai* to the *Sangū*, or "Pilgrim Railway," so called from the Shrines of *Ise*, which it was built to lead to. At

**Ishinden**, stands an enormous Buddhist temple called *Senshūji*, or more commonly *Takata no Gobō*.

This, the chief temple of the *Takata* sub-sect, was founded at *Takata* in *Shimotsuke* by the celebrated abbot *Shinran Shōnin* in 1226, and removed here in 1465 by the priest *Shin-e*.

The building closely resembles in style and scale the vast *Hongwanji* temples described under *Tōkyō* and *Kyōto*, which is as much as to say that it is majestically spacious and chastely rich. The architectural similarity is accounted for by the fact that the *Takata* and *Hongwanji* are sister sects, both being subdivisions of the great *Shin* sect.

**Tsu** (*Inn*, *Matsuzaka-ya* at station), which, with its suburbs, is 5 miles long, is the capital of the prefecture of *Mie*. In the middle of the town, close to the inns, stand two noted Buddhist temples,—*Kwannon-ji* and *Kō-no-Amida*, the former rather tawdry, the latter exquisite though on a small scale,

The legend on which the sanctity of this temple rests, is a good example of the fusion that took place between Buddhism and Shintō in early times. A Buddhist priest named Kakujō made a pilgrimage of one hundred days to the shrine of the Sun-Goddess at Ise, to entreat her to reveal to him her original shape,—the idea in those days being that the Shintō deities were avatars, or temporary manifestations (*Gongen*), of which Buddhist saints were the originals (*Honchi Butsu*). On the hundredth night the Sun-Goddess appeared to Kakujō in a dream, commanding him to go out next morning on the sea-shore of Futami, where she promised to show herself to him as she really was. He did so, and there appeared floating on the surface of the waves a gold-coloured serpent over ten feet long. But the priest was not yet satisfied. "This," cried he, "is but a pious device on the part of the divinity, whose real shape that monster can never be,"—and so saying, he took off him his priestly scarf and flung it at the serpent, which vanished with it into the sea. Three nights later the Goddess appeared to Kakujō in a second dream, and said: "The serpent indeed was but another temporary manifestation. My real shape is preserved in the temple of Muryōju-ji at Kō in the district of Suzuka in this same land of Ise. Go thither, and thou shalt see it." He went accordingly, and found that Amida was the Buddhist deity there worshipped. The image was considered so holy that the priests of the temple at first refused to show it; but what was not the astonishment of all present when, on Kakujō's request being at last granted, the scarf which he had thrown at the sea-serpent was found twined round the image's neck!—The removal of the temple to Tsu took place about A.D. 1680, when the original shrine at Kō had fallen into decay, and the image had been found one day thrown down on the place where the temple now holding it has been raised in its honour.

The holy image is enclosed in a shrine on the altar, and is only exhibited on payment of a fee, when a short service in its honour is performed and the legend recited by the attendant priest. R. and I. are images of Kwannon and Seishi. Behind, and continuing all round the walls of the building, are diminutive images of all the Buddhas and Bosatsu, called *Sen-oku Butsu* ("a thousand million Buddhas"). Among other objects of interest, note the very large wooden figure representing Buddha dead. It is

laid on real quilts. The green coffered ceiling is covered with gilt Sanskrit characters in relief. A small octagonal structure to the l. contains gilt images of the Thirty-three Kwannon.

Kwannon-ji was formerly noted for a boisterous festival called *Oni-osae*, or "Demon-quelling." Two fishermen representing demons were brought in a cage, with flaming torches on their heads; and it was their part to enter the temple and carry off the stone image here worshipped, which had been originally fished up out of the sea, while others of the guild repelled them with naked swords. A quieter festival, held on the 1st-3rd March, has been substituted.

At the far end of the town, stands l. a temple dedicated to *Yuki-Kōtsu-ke no Suke*, a celebrated retainer of Kusunoki Masashige. It dates from 1884, and offers an elegant example of modern Shintō architecture. The same grounds contain a small, but gaily painted, shrine of Hachiman. A little further on, various paths marked by *torii* or by signposts, lead l. to an ancient and popular Shintō temple, situated in a pine-grove on the sea-shore, and called *Karasu Gozen no Yashiro*, that is, the Crow Temple.

This temple is dedicated to Waka-hirume (also called Ori-hime, i.e., the Weaving Maiden), a younger sister of the Sun-Goddess. The name Karasu in itself points to some connection with the sun; for that luminary is supposed to be inhabited by a crow. Hence a crow staring at the sun is a subject frequently treated by Japanese artists.

The country is flat the whole of the rest of the way to Yamada, the well-cultivated plain to the l. mostly appearing boundless, because too level to allow of many glimpses being caught of Owari Bay which lies beyond. At

Rokken, also called *Mitsutari*, there is a cross-country road followed by pilgrims to Hase and the other Holy Places of Yamato (see Route 40).

**Matsuzaka** (*Inn*, Kaishin). This town is noted as the birthplace of Motoori (see p. 80). The town

is dominated by a hill called Yoio-no-Mori, on which stand the remains of the castle founded in 1584. Below, at the entrance to the grounds, is a little Shintō temple dedicated to Motoori, called *Yamamuro Jinja*. The line here abandons the old pilgrim highway leading to Yamada through *Saigū*.

*Saigū* was in ancient days the abode of the Imperial virgin princesses, who, until the civil wars of the 14th century, successively held the office of high priestess of the Sun-Goddess.

and goes south to *Tokuwa* and *Ōka*, before turning east to *Miyagawa*, so called from a large river which is there crossed.

**Yamada** (see next page).

### 3.—FROM NARA TO YAMADA BY THE KWANSŌ AND SANGŪ RAILWAYS. TSUKI-GA-SE.

Distance from Nara	Names of Stations	Remarks
4½ m.	NARA	
8	Kizu Jct .....	
11	Kamo Jct .....	
14½	Kasagi	
	Ōkawara	
18½	Shima-ga-hara ..	{ Alight for Tsuki-ga-se.
23½	UENO	
25½	Sanagu	
32½	Tsuge Jct .....	{ For Kusatsu on Tōkaidō Railway.
38	Kabuto	
41½	Seki	
44½	KAMEYAMA Jct.	{ For Yamada or Nagoya.

*Kamo* stands in an amphitheatre of high hills. Into this the line at once strikes, and follows up the l. bank of the extremely narrow valley of the *Kizugawa*, the hillside having been cut down to make room for the permanent way. About

**Kasagi** (*Inn*, Kasagi-kwan) we pass through wild and picturesque scenery. The fortress-like rocks of the mountain of the same name, noted in history as the scene of the Emperor Go-Daigo's defeat (p. 72), almost overhang and threaten to fall upon the rails. The dwellings perched on the side of the steep hills on the opposite bank, and the river flowing placidly below between huge boulders, help to form a scene like those often depicted in Japanese art. Between Kasagi and *Ōkawara* we cross to the r. bank, and the hills become less perpendicular. The summit is marked by two tunnels, whence down through cultivated country to

**Shima-ga-hara**. About 2½ *ri* from this place by *jinrikisha* lies the vill. of **Tsuki-ga-se**, famous for its *plum-trees*, which line the *Kizugawa* for upwards of 2 miles. No other place in Japan can boast such a show of the pink and white flowers of this fragrant tree, which blooms in mid-March. Some rapids form another attraction a little lower down the stream.

**Ueno** (*Inn*, Tomo-chū), capital of the tiny province of Iga, stands in a fertile plain. **Tsuki-ga-se** is also easily accessible from here (4 *ri*).

From **Tsuge** (*Inn*, Tsuru-ya), a branch line leads to *Kusatsu* on the Tōkaidō Railway, 22½ m., affording the shortest route to Kyōto for those coming from the East.

Another piece of striking hill scenery is that between **Tsuge** and *Seki*, where the gradient is so heavy as to make the assistance of an extra engine necessary, although three tunnels pierce the steepest parts of the ascent. This is the *Suzuka-tōge*. The long serrated peaks to the r. near *Seki* are *Shakujō-ga-take* and *Kyō-ga-mine*. At *Kameyama* we change cars, and the rest of the journey hence to Yamada coincides with that given in the preceding section.

#### 4.—YAMADA AND NEIGHBOURHOOD. TEMPLES OF ISE.

**Yamada** (*Inns*, \*Goni-kwai Hotel at Furuichi, 10 min. from station; \*Uni-kwan, Jap. style, near station and Geku Shrine; \*Abura-ya) is a straggling town formed by the amalgamation of several smaller ones,—Yamada proper, Uji, Furuichi, etc. It lives by and for the Ise pilgrims, as does the railway which makes special terms for bands ranging from ten to three hundred, and allows them to break the journey in order to worship at the minor shrines on the way. The inns and tea-houses of Yamada are very lively, especially at night. At some of them a celebrated dance is performed, called the *Ise Ondo*. This dance possesses much grace, added to the interest of a considerable antiquity. Unfortunately, however, it is generally to be witnessed only at houses of a doubtful character. A religious dance, called *Kagura*, is executed at the temples for such pilgrims as choose to pay for it. It is divided into three grades, called "Small," "Great," and "Extra Great" (*Shō, Dai, Dai-dai*). The charges for these various dances are as follows:—

<i>Ise Ondo</i> .....	3½	<i>yen</i>
<i>Shō Kagura</i> .....	5	"
<i>Dai Kagura</i> .....	10	"
<i>Dai-dai Kagura</i> .....	20	"

Among the peep-shows and booths in which the main street of Yamada abounds, are some devoted to yet another kind of dance, which may be seen for a cent or two. It is called *O Sugi O Tama*. The fun consists in the spectators flinging coppers at the faces of the girls who form the little orchestra, and who are trained to such skill in "ducking," that it is said they are never hit. The chief objects for sale at Yamada, besides holy pictures and medals and other articles of Shintō devotion, are ornamental tobacco-

pouches made of a kind of oil-paper. The houses of Yamada are peculiar in having overhanging gables and a covering of thin weather boarding and vertical strips to protect the plaster of walls.

The *Museum* (*Hakubutsu-kan*) near the Naikū Temple deserves a visit for the sake of an interesting collection of ancient paintings, pottery, and coins, armour, etc., implements of the Stone Age, terracotta images formerly interred with Mikados instead of living men, objects from Horyūji and Nara, together with various articles used in and lent by the great shrines at Yamada. Another building in the grounds is devoted to agricultural and marine products.

The best way to see the sights of Yamada and neighbourhood is to go the following round, which takes a day by jinrikisha to do comfortably:—from the inn to the Gekū Temple, the Naikū Temple, Futami, Toba (for the view from Hioryiyama), and back to the inn. The road is mostly excellent and level. Those pressed for time may avail themselves of the railway to Toba (8½ m.); an electric tramway also connects the shrines and Futami. In addition to this round, good pedestrians are advised to climb Asama-yama (p. 301).

Half a million of pilgrims resort annually to the temples of Ise (*Ise Daijingu*), chiefly in winter and spring, when the country-folk have more leisure than at other seasons. The rationalistic educated classes of course take little part in such doings; but even at the present day the majority of artisans in Tōkyō, and still more in Kyōto and Ōsaka, believe that they may find difficulty in gaining a livelihood unless they invoke the protection of the tutelary goddesses of Ise by performing the pilgrimage at least once in their lives, and the peasants are even more devout believers. It is still not uncommon for schoolboys and 'prentices to abscond from home and make their way to Ise, subsisting on the alms which they beg from travellers. Having obtained the bundle of charms, consisting of bits of the wood of which the temples are built, they make their way home in the same manner. This surreptitious

method of performing the pilgrimage is called *nuke-mairi*, and custom forbids even the sternest parent or master from finding any fault with the young devotee who has been so far for so pious a purpose. Stories are even told of dogs having performed the pilgrimage by themselves. Formerly pilgrims who lived at Kyōto were met by their friends at the suburb of Ke-age on their return home. The custom was for these friends—mostly females—to ride out singing the tune of the Ise Ondo dance, three persons being seated on each horse, one in the middle, and one on either side in a sort of wooden hod or basket. High revel was held at the tea-houses with which Ke-age abounded. This custom was termed *saka-mukai*. The Ise pilgrims may be distinguished by their gala dress, and by the large bundles of charms wrapped in oil-paper or placed in an oblong varnished box, which they carry suspended from their necks by a string. Besides these plebeian devotees, certain special occasions impose on some of the great officers of state the duty of presenting themselves at this centre of the national cult. The late Emperor himself made a progress here in 1905 to render thanks for the triumph of Japanese arms over Russia.

The special character of sanctity attaching to the Ise temples arises partly from their hoary antiquity, partly from the pre-eminence of the goddesses to whom they are dedicated. The *Naikū*, lit. "Inner Temple," is believed by the Japanese to date from the year 4 B.C., and is sacred to the Sun-Goddess Ama-terasu or Tenshōkō Daijin, ancestress of the Mikados. Down to the 14th century, some virgin princess of the Imperial family was always entrusted with the care of the mirror which is the Sun-Goddess's emblem, and of which some Japanese writers speak as if it were itself a deity, while others take it to be merely the image of the goddess. It is kept in a box of chamæcyparis wood, which rests on a low stand covered with a piece of white silk. The mirror itself is wrapped in a bag of brocade, which is never opened or renewed; but when it begins to fall to pieces from age, another bag is put on, so that the actual covering consists of many layers. Over the whole is placed a sort of wooden cage with ornaments said to be of pure gold, over which again is thrown a cloth of coarse silk, falling to the floor on all sides. The coverings of the box are all that can be seen, when the doors are opened at the various festivals. The *Gekū*, or "Outer Temple," so-called because of its slightly inferior sanctity, is now dedicated to the Goddess of Food, *Toyo-uke-hime-no-Kami*, also called *Uke-mochi-no-Kami*, but was in earlier times under the patronage of *Kuni-toko-tachi-no-Mikoto*, a god whose name signifies literally "His Augustness the Earthly

Eternally Standing One." In either case, this temple may be considered as sacred to the worship of a deification of the earth, while the *Naikū* is dedicated to a deification of the sun, the great ruler of heaven. The native authorities do not inform us of the character of the emblem by which the Earth-Goddess is represented. As in the case of other Shintō temples, so here also at Ise many secondary deities (*ai-dono*) are invoked. Those of the *Naikū* are *Tajikarao-no-Kami*, lit. "the Strong-Handed-Male-Deity," who pulled the Sun-Goddess out of the cave to which she had retired to avoid her brother's ill-usage, and a goddess who was one of the forbears of the Imperial line. The secondary deities of the *Gekū* are *Ninigi-no-Mikoto*, grandson to the Sun-goddess and ancestor of the Imperial line, and two of the gods who attended him on the occasion of his descent from heaven to earth.—It may be mentioned that local Japanese parlance indicates respect for the great temples by suffixing the word *San*, "Mr." to their names,—thus *Naikū San*, *Gekū San*, pronounced *Naisan*, *Gezan*.

The architecture seen at Ise is believed to represent the purest and most archaic Japanese style,—the old native hut, in fact, before the introduction of Chinese models. A very ancient rule directs that the two great Ise temples, as also every minor edifice connected with them, shall be razed to the ground and reconstructed every twenty years in exactly the same style, down to the minutest detail. For this purpose there are, both at the *Naikū* and at the *Gekū*, two closely adjacent sites. The construction of the new temples is commenced on the vacant sites towards the end of the period of twenty years; and when they are finished, the ceremony of *Sengyo*, or "Transference," takes place, the sacred emblems being then solemnly, and amidst a great concourse of pilgrims, removed to the new buildings from the old. These are removed as they gradually moulder away and are burnt; formerly they were pulled down and cut up into myriads of charms for sale to pilgrims. The general renovation last took place in October, 1909, the total cost amounting to nearly *yen* 1,500,000. The immemorial antiquity of the Ise temples is therefore only the antiquity of a continuous tradition, not that of the actual edifices. It is probable, however, that at no time for many centuries past could Ise have been seen to such advantage as at present, when the minute and enthusiastic researches of four generations of scholars of the "Shintō Revival" school into the religious archaeology of their nation have at last met with official encouragement, and the priests have been endowed with the pecuniary means to realise their dream of restoring the Japan of to-day to the reli-

gious practices, architecture, and ritual of pristine ages unsullied by the foreign influence of Buddhism.

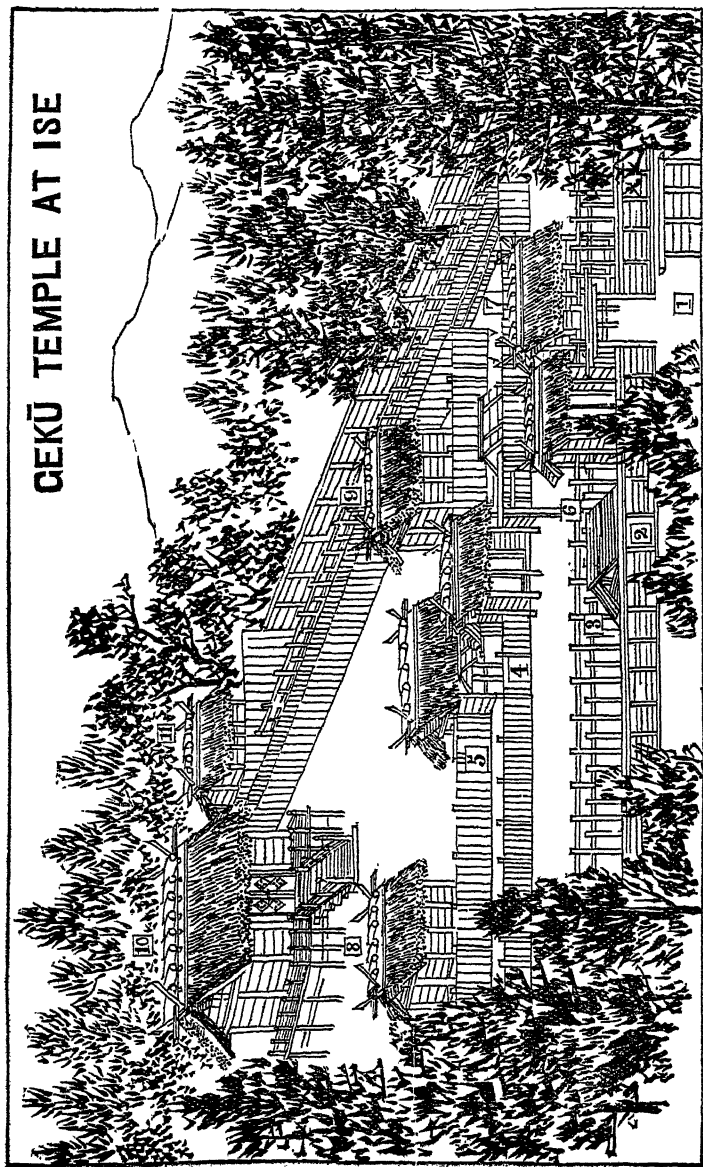
Closely connected with the great Ise Shrines are two smaller ones; the *Isōgū* at Isobe on the frontier of Ise and Shima, some 4 or 5 *ri* beyond Toba, and the *Takihara Gū* at Nojiri in Ise. The sanctity of these places is traced to the fact that they were in turn the temporary headquarters of the cult of the Sun-Goddess before it was fixed definitively in its present site. The *Isōgū* scarcely deserves a visit. The *Takihara Gū* is described near the end of Route 42.

**The Gekū Temple.** The approach is pretty. A *Shin-en*, lit. "Divine Park," containing a circular pond, has replaced the houses and fields that covered this place previous to 1889; and beyond rises a hill finely timbered with cryptomerias, huge camphor-trees, maples, *keyaki*, and the sacred though not imposing *ma-sakaki* (*Cleyera japonica*). The main entrance is by the *Ichī no Torii*, or "First Gateway," to whose *r.* is the *Sanshūsho*, lit. "Place of Assembly," where members of the Imperial family change their garments previous to worshipping in the temple. A broad road leads hence through the trees to the temple. A short way up it, is the *Ni no Torii*, or "Second Gateway," near which stands a building where the *kagura* dances are performed at the request of pious pilgrims, and where the food offerings are sold for a few *sen* a meal; adjoining it, is a shop for the sale of *o fuda*, or paper charms, inscribed with the name of the Goddess of Food. Beyond these buildings, we soon reach the enclosure containing the *Gekū*, or actual temple, concealed for the most part behind a succession of fences. The outer fence, called *Iragaki*, is built of cryptomeria wood, neatly planed and unpainted. It is 339 ft. in width at the front, and 335 ft. in the rear; the E. side is 247 ft., the W. side 235 ft. long, so that the shape is that of an irregular oblong, the formation of the ground rather

than any necessary relation of numbers having determined the proportions. In the middle of the outer fence is the principal entrance, formed of a *torii* similar to those already passed, but of smaller dimensions. The screen opposite is called *Bampeī*. There are three other entrances in the *Ira-gaki*, formed each by a *torii*, one on each side and one at the back, belonging to the *Mike-den*, where the food offerings are set out twice daily. The S. *torii* gives access to a small court, of which a thatched gateway ordinarily closed by a white curtain forms the further side, while the ends are formed by the *Ira-gaki*. On the l. hand is a gate-keeper's lodge. Unless the pilgrim be an Imperial personage or Envoy, he is prevented from going further.

The thatched gateway above-mentioned is the principal opening in a second fence called the *Ara-gaki*, composed of cryptomeria trunks alternately long and short, placed at intervals of about 2½ ft. with two horizontal railings, one running along the top, the other along the centre. The distance of this fence from the outer enclosure varies from 10 ft. to 36 ft. on different sides of the square. Besides the *torii* on the S., there are three others, one on each side, corresponding to the other three main entrances of the boarded enclosure. These are unusual in style, being closed with solid gates, an arrangement rarely seen in Shintō temples. Inside the thatched gateway is a shed 40 ft. by 20 ft., called *Shijō-den*, a restoration of one of three buildings anciently called *Naorai-dono*, which were set apart for the entertainment of the envoys sent by the Mikado after the celebration of the *Kan-name Matsuri*, or "Festival of Divine Tasting" (see p. 3). Just inside a small *torii* are the *Ishi-tsubo*,—spaces marked out by larger stones, *r.* for the Mikado's envoy, *l.* for the priests of the temple. At a distance

## CEKŪ TEMPLE AT ISE



of 33 yds. from the first thatched gateway is a second, which gives access to a third court, surrounded by a palisade called *Tama-gaki*, formed of planks about 8 ft. high placed close together. Just within this court is a small wooden gateway, immediately beyond which is a thatched gateway, forming the entrance to the central enclosure. This enclosure is surrounded by a wooden palisade called *Mizu-gaki*, and is almost a perfect square, being 134 ft. by 131 ft. At the back of it is the *Shōden* or shrine, on the r. and l. of the entrance to which are the treasuries (*Hōden*).

The shrine is 34 ft. in length by 19 ft. in width. Its floor, raised about 6 ft. from the ground, is supported on wooden posts planted in the earth. A balcony 3 ft. wide, which is approached by a flight of nine steps 15 ft. in width, runs right round the building, and carries a low balustrade, the tops of whose posts are cut into the shape called *hōshu no tama*, which, strangely enough, is a Buddhist ornament, the so-called "Precious Jewel of Omnipotence." The steps, balustrade, and doors are profusely overlaid with brass plates; and the external ridge-pole, cross-trees, and projecting rafters are also adorned with the same metal. A covered way leads from the inner gate up to the steps of the shrine. The two treasuries are raised on short legs or stands, after the fashion of the store-houses of the Luchuans. They are said to contain precious silken stuffs, raw silk presented by the province of Mikawa, and trappings for the sacred horses. Between the *Ita-gaki* and the *Ara-*

*gaki* stands the *Heihaku-den*, intended to contain the offerings called *gohei*. Another building in the enclosure is the *Mike-den*, where the water and the food offered up to the gods of both the Gekū and Naikū are daily set forth, in winter at 9 A.M. and 4 P.M., in summer at 8 A.M. and 3 P.M.

Up to A.D. 723, the food offerings for the Naikū, having first been prepared at the Gekū, were conveyed to the former temple, there to be set out. In that year, as this ceremony was being performed, the offerings were unwittingly carried past some unclean object which happened to be on the road. The consequence was that the Mikado fell sick, and the diviners attributed his malady to the anger of the Sun-Goddess. Since that time the offerings for both temples have been set out only at the Gekū. The offerings made to each of the principal deities consist of four cups of water, sixteen saucers of rice, and four of salt, besides fish, birds, fruits, seaweed, and vegetables. The offerings to each lesser deity are the same, except that only half the quantity of fruit is provided.

The chief festivals are the "Praying for Harvest" (*Kinen-sai*), 17th February; "Presentation of Clothing" (*Onzo-sai*), 14th May and October; "Monthly Festival" (*Tsuki-nami no matsuri*), 17th June and 17th December; "Divine Tasting" (*Kan-name*), 17th October; "Harvest Festival" (*Shinjo-sai*) 23rd November. Besides these, a "Great Purification" (*Ō-barai*) is performed on the last day of each month, more particularly in June and December, and also before each of the above-named grand festivals. The dates given are those of the celebration at the Naikū. The ceremonies are repeated at the Gekū on the following day, at the *Isōgū* on the third day, and at the *Takahara Gū* on the fourth; but the Imperial Envoy, who represents the Mikado at the two former shrines, does not visit the two latter.

On the side of a low hill to the S. of the chief temple buildings, stand two much smaller shrines. That to

#### INDEX TO PLAN OF ISE TEMPLE.

1. *Bampe* (screen).
2. *Ita-gaki* (1st fence).
3. *Ara-gaki* (2nd fence).
4. *Tama-gaki* (3rd fence).
5. *Mizu-gaki* (4th fence).
6. Gate-keeper's Lodge.

7. *Shijōden*.
8. } *Hōden* (treasuries).
9. }
10. *Shōden* (chief shrine).
11. *Mike-den* (temple for food offerings).



the l. is known as *Kaze-no-miya*, that to the r. as *Tsuchi-no-miya*. Higher up the same hill is the *Taka-no-miya*.

After thus seeing as much as is permitted to be seen of the *Gekū*, we re-enter our jinrikishas (or take the electric tram,  $\frac{1}{2}$  hr.), and speed along an excellent level road to the vill. of *Uji* and the *Naikū Temple*, embosomed in an antique grove of cryptomerias, camphor-trees, and other magnificent timber, which in itself is worth coming to see.

The camphor-trees have railings round them, to prevent people from peeling off the bark and making charms of it. The efficacy of these charms is specially believed in by sailors, who throw them into the sea to calm the waves. In Japan, as elsewhere, the dangers of a sea life appear to foster superstition. Some of the most celebrated shrines—*Kompira*, for instance (see Rte. 52)—depend greatly upon seafaring men for their support. The river, spanned by a fine bridge leading to the "Divine Park," is the *Isuzu-gawa*, wherein pilgrims purify themselves before worship by washing their hands and mouth. One of the huge guns in the grounds was taken from the Chinese in 1895, the other from the Russian battle-ship "Orel."

Being dedicated to the Sun-Goddess *Ama-terasu*, the *Naikū* is of even superior sanctity to the *Gekū*, and is constructed on a somewhat larger scale. But as the arrangement of the temple grounds and enclosed buildings closely resembles that of the *Gekū* already described in detail, no particulars will be needed except the measurements. The outer enclosure is 195 ft. in front, 202 ft. at the back, and 369 ft. at the side. The innermost enclosure (*Mizu-gaki*) measures 149 ft. in front, 150 ft. at the back, and 144 ft. on each side.

##### 5. FUTAMI AND TOBA. [PROVINCE OF SEIMA.] ASAMA-YAMA.

A few min. by train from *Yamada*, or tram from the temples, take one to

*Futami* (*Inn*, *Asahi-kwan*, with sea-bathing). This village is considered by the Japanese one of the most picturesque places on their coast, and few art motives are more popular than the *Myōto-seki*, or "Wife and Husband Rocks,"—two rocks close to the shore, tied together by a straw rope.

In this case the straw rope (*shime*) probably symbolises conjugal union. There is, however, a legend to the effect that the god *Susa-no-o*, in return for hospitality received, instructed a poor villager of this place how to protect his house from future visitations of the Plague-God by fastening such a rope across the entrance. A tiny shrine, called *Somin shōzai no Fashiro*, commemorates the legend. The custom of warding off infectious disease by suspending a straw rope across the highway is common throughout the country.

The view of islets and bays stretching away eastward is doubtless pretty, even distant *Fuji* being occasionally visible; and the metamorphic slate rocks are such as Japanese aesthetes prize highly for their gardens. It may nevertheless be doubted whether Europeans would single out *Futami* for particular praise from among the countless lovely scenes in Japan, especially in a neighbourhood boasting the glorious views from *Hiyori-yama* and *Asama-yama*. The way from *Futami* to *Toba* (2 ri 9 chō) is rather hilly, but pretty, especially near *Ike-no-ura*, a many-branching inlet of the sea.

*Toba* is a sleepy little town, enlivened only by the visits of coasting steamers; but *Hiyori-yama* (pleasant tea-house where one may lunch), just above the station, affords a view which is a perfect dream of beauty. It includes *Fuji*, *Haku-san*, and most of the mountains mentioned on the next page as visible from *Asama-yama*. But its special loveliness is the foreground,—a labyrinth of islets and peninsulas and green hills, and the blue sea studded with the white sails of junks, while other junks

lie at anchor in Toba harbour. The hill rising conspicuously in the middle of the town was the site of the castle of the former Daimyō, now converted into a park.

[From Toba, roads lead round and across the Province of Shima into Kishū. Steamers also call in at *Matoya* and *Hamajima* on their way westward. Shima resembles Kishū in its general features, but is less well-worth visiting. The reader is accordingly referred to Route 42.

The little province of Shima has been noted from the earliest antiquity for its female divers (*ama*), pictures of whom—bare to the waist and with a red nether garment—may often be seen. They fish up *awabi* (sea-ears) and *tengusa*, a kind of sea-weed (*Gelidium corneum*) which is used to make a delicious jelly called *tokoro-ten*. So hardy are they, that they will go on diving even when on the eve of childbirth; but they age quickly and become repulsively ugly, with coarse tanned skin and hair that turns reddish from constant drenching, and is apt to fall off in patches. The women of Shima not only dive; they also do most of the field-work. In fact they support their fathers, brothers, and husbands, who loiter about, smoke, play chess and are, in a word, the weaker vessels. Few girls get married who are not expert divers, nor do they marry very early in most cases, being too valuable to their parents as bread-winners. Even the wife of a man in easy circumstances—a village elder, for instance—is forced by public opinion to gain her livelihood aquatically. The best places at which to see the diving are *Tōshimura*, a vill. on one of the large islands opposite Toba, *Sugashima*, and *Kōka* near *Matoya*. Boats are procurable at Toba to take visitors across.]

No pedestrian, even if he has seen the view from *Hiyori-yama*, should miss that from *Asama-yama*.

This name, which is written with the characters 朝熊, has nothing to do with the Asama of Shinshū, which is written 浅間.

The way back from *Tōba* and

*Futami* skirts its base; and as *jinrikishas* can be availed of to a spot within 22 *chō* of the top, the best plan is to take them so far and either return again the same way, or, better still, send them round to wait at the *Naikū Temple*, which latter plan gives one a capital 4 or 5 miles' walk down the gradual incline of the other slope of the mountain. The celebrated view is obtained from a spot 1,300 ft. above the sea, where there is a tea-house called *Tōfu-ya*. Oddly enough, one of the widest mountain panoramas in Japan is obtained in spite of the circumstance that barely half the horizon lies open to view. Below in the foreground is *Owari Bay*, looking like a lake, while in the distance beyond it stretches a long series of mountains,—*Futago-yama* on the *Hakone Pass*, *Fuji*, *Yatsugatake*, *Akiha-san*, the volcano of *Asama*, *Koma-ga-take*, *Tateyama* in *Etchū*, *Ontake*, *Norikura* in *Hida*, *Haku-san*, *Abura-zaka* in *Echizen*, *Ibuki-yama* in *Ōmi*, *Tado-san*, *Mitsugo-yama*, *Suzuka-yama*, and *Nunobiki-yama* on the W. frontier of *Ise*.

[Though one must return to the *Tōfu-ya* tea-house in order to get home, it is worth walking on 10 *chō* to the *Oku-no-in* of this holy mountain for the curious view which it affords of the green-blue jumble of densely wooded hills that form the province of Shima and eastern Kishū. On the way one passes several little Buddhist shrines, and—piquant contrast!—the headquarters of a favourite old quack medicine, the *Mother Seigel* of Japan. *Mankintan*—for so this medicament styles itself—brings thousands of dollars yearly into the pockets of the people of *Yamada*. The *Oku-no-in*, which is dedicated to *Kokuzō Bosatsu*, was formerly a gem, but is now much decayed].

## ROUTE 35.

## KŌBE AND NEIGHBOURHOOD.

1. KŌBE. 2. HYŌGO. 3. WALKS AND EXCURSIONS: NUNOBIKI WATERFALLS. THE MOON TEMPLE. FUTATABI-SAN. ROKKŌ-ZAN, ARIMA. MINŌ. TAKARA-ZUKA. NAKAYAMA-DEBA. HIRANO. ARIMA. SUMA, MAIKO, ETC., ON THE SANYŌ RAILWAY. HIMEJI.

## 1.—KŌBE.

*Hotels.*—Oriental Hotel, on the Bund; The Tor, on the hill-side; Central Hotel, in Shimo-yamate-dōri; Mikado Hotel.

*Japanese Inns.*—Nishimura, Gotō.

*Tea-house* for entertainments in Japanese style, Tokiwa.

*Consulates.*—British and American, on the Bund; German, No. 115, Higashi-machi; French, in Nakayamate-dōri.

*Banks.*—Hongkong and Shanghai Bank, No. 2, Bund; Chartered Bank of India, Australia, and China, No. 26; International Bank, No. 8b.

*Churches.*—Anglican, Nakayamate-dōri; Union Church (Congregational), No. 48; Roman Catholic, No. 37.

*Curios.*—Kuhn and Co., No. 18, Maye-machi; Echigo-ya, Hamada's Fine Art Depot (Harishin), and others, in Moto-machi.

*Bamboo-work.*—Iwamoto, near Nankō temple; Chōdaisha, at Hyōgo.

*Photographers.*—Ichida, in Moto-machi; Tamamura in Sannomiya.

*Commercial Museum.*—In Sannomiya-chō.

*Newspapers.*—"Japan Chronicle," "Kōbe Herald," daily.

*Electric tram* to Ōsaka, every 5 minutes. Trams go as far as Suma in the opposite direction. City trams also traverse the main thoroughfares.

*Steamer Agencies.*—Peninsular

and Oriental Co., No. 109; Messageries Maritimes, No. 6; Nord-deutscher Lloyd, No. 10; Canadian Pacific, No. 14; Pacific Mail Co., and Tōyō Kisen Kwaisha, No. 84; Nippon Yusen Kwaisha, opposite American Hatoba. Kōbe is also the chief port of call for the numerous small steamers that ply on the Inland Sea.

The *Kōbe Club*, *Athletic Club*, *Club Concordia* (German), and the *Recreation Ground* for cricket, base-ball, lawn-tennis, etc., are at the E. end of the Settlement.

*Theatres.*—Daikoku-za; Aoi-za. Also at Hyōgo, Benten-za, Yanagi-za.

The *Terminus* (Kōbe station) of the Tōkaidō and Sanyō Railways is in the Japanese town; but *Sannomiya* is the station for the Hotels and much nearer to the Foreign Settlement. Here also is the *Telegraph Office*. The *Post Office* stands not far off.

Kōbe was founded as a foreign settlement in 1868. Its exports and imports now exceed those of any other place in the empire. It is the favourite port in Japan, owing to the purity and dryness of its air, and its nearness to many places of beauty and interest, such as Kyōto, Lake Biwa, Nara, and the Inland Sea. The pretty basket-work sold at Kōbe is made at Arima (see p. 304). The Kōbe beef, highly esteemed all over the Far East, comes mostly from the province of Tajima to the N. W. The finest *sake* in Japan is manufactured at *Nada*, about 2 miles E. of Kōbe.

For excursions from Kōbe see Sec. 3.

## 2.—HYŌGO.

*Hyōgo* (*Inns and restts.*, Tokiwa, Ōtowa), a large town giving its name to the prefecture, adjoins Kōbe on the S.W.

Under the earlier name of Buko, it had existed as a port from very ancient days. It rose into prominence in the latter part of the 12th century, when Kiyomori removed the capital from Kyōto to Fukuwara in the immediate vicinity. This change of capital only lasted six months,—from the 28th June, 1180, to the 20th December of the same year.





Just beyond the Ai-oi Bridge, which joins Kōbe to Hyōgō, stands in a square walled enclosure the *Shintō temple of Nankō*, dedicated to the celebrated warrior Kusunoki Masashige (see p. 79), the buildings date from 1872. The grounds, which form a popular resort at all seasons, are exceptionally lively on the anniversary of Kusunoki's death, 25th May, when men dress up in armour and various recreations are indulged in. On the hill behind the Nankō temple stands a large statue of Prince Itō. The *Minatogawa*, in whose bed Kusunoki suffered defeat, has been deflected from its course, and the banks have been laid out as a promenade lined with lofty pine-trees. A portion of the river bed forms one of Kōbe's chief pleasure resorts with beer-halls, cinema shows, etc.

Hyōgo's other chief sight is the *Daibutsu*, or great bronze Buddha, erected in 1891 in the precincts of the temple of Nōfukuji. It is 48 ft. high, and 85 ft. round the waist; length of face, 8½ ft.; eye, 3 ft.; ear, 6 ft.; nose, 3½ ft.; mouth, 2½ ft.; diameter of lap, 25 ft.; circumference of thumb, 2 ft. This large work owed its inception to the zeal of a paper manufacturer of Hyōgo, named Nanjō Shōbei. Though by no means equal to the ancient Daibutsu at Kamakura, the face is better than that of the Nara Daibutsu. The visitor is taken into the interior of the image, where is an altar to Amida, besides a number of lesser images (four of which are by Unkei), and other Buddhist ornaments. The naked infant is what is called a *tanjō-Shaka* (see p. 52). The numerous mirrors hung up here are gifts from the faithful.

Not far from Nōfukuji stands another Buddhist temple, called *Shinkōji*, with a bronze image of Amida, which, though much smaller than the Daibutsu, is a remarkable work of art. It is, moreover, prettily set on a large stone pedestal in

front of a lotus pond, so that the effect is charming when those flowers are in bloom. The temple itself is plain, but well-preserved. On the opposite side of the road is a stone *Monument to Kiyomori*, in the shape of a small thirteen-storied pagoda. Close by is the temple of *Eifukuji*, where an official of the Daimyō of Bizen, who had ordered the Foreign Settlement at Kōbe to be fired upon in 1868, was condemned to commit *harakiri*,—a scene graphically described in Mitford's *Tales of Old Japan*.

A short morning will suffice for the sights of Hyōgo, if done in jinrikisha.

### 3.—WALKS AND EXCURSIONS.

The neighbourhood of Kōbe abounds in pretty walks and picnic resorts, of which the following are the chief.

1. The *Shintō temple of Ikuta* stands in a wood of cryptomerias and camphor-trees, 10 min. walk from the hotels. The deity worshipped here is *Waka-hirume-no-Mikoto*, who might perhaps be styled the Japanese *Minerva*, as she taught the use of the loom and introduced clothing.

The temple is said to have been founded by the Empress Jingō on her return from the famous expedition against Korea, in honour of this goddess whom she had adopted as the patroness of her enterprise, and to whom she ascribed the victory gained by her arms. Hideyoshi, when despatching his expedition to Korea in the 16th century, caused prayers to be offered up at the shrine of this goddess. Prayers to her in seasons of drought or of excessive rain are said to be invariably answered. Festival, 3rd April. Annual fair, 23rd to 27th September.

2. The *Nunobiki Waterfalls* are about 20 min. from the hotels. The path first reaches the *Men-daki*, or "Female Fall," 43 ft. high; then returning a few yards and crossing a stone bridge, it climbs to other tea-houses which command a view of the upper, or "Male Fall" (*On-daki*), 82 ft. high. Ladies are

advised only to visit Nunobiki under the escort of gentlemen, as the tea-houses are apt to be noisy. A good view of Kôbe and the surrounding country may be had from *Sunago-yama*, a detached hill near the fall. There is a tea-house at the top. Another good view may be obtained by proceeding further up the course of the stream towards the reservoir which supplies Kôbe with water.

3. *Suwa-yama*, 1 mile. This spur of the range behind Kôbe, crowned by tea-houses where mineral baths may be taken, commands an extensive view of the town and sea-shore.

4. *Maya-san* is the name of one of the highest peaks (2,446 ft.) of the range behind Kôbe. The summit commands a very fine view over Kôbe and the bay. Take jinrikisha with two men to Gomo ( $\frac{1}{2}$  hr.), thence either chair or walk (1 hr.). The ascent is steep. Return either by Gomo or by the direct path to the Cemetery. This place is known to foreigners as the *Moon Temple*,—a purely fanciful designation, as the place has no connection with the moon, but is dedicated to Maya Bunin, the mother of Buddha. The temple stands on a platform at the top of a stone staircase, about 400 ft. below the top of the mountain, which is reached by passing through a door to the I. of the shrine at the back, before ascending. The temple contains a small image of Maya Bunin, one of two made by order of Wu Ti of the Liang dynasty (A.D. 502-529), and was brought back from China by Kôbô Daishi. The 7th day of the 7th moon, old style, is the great annual festival here; most of the pilgrims ascend at night, their long line of lanterns producing a very pretty effect. Those who make the ascent on that day obtain as much merit as if they had ascended forty-eight thousand times.

5. *Futatabi-san*, 3 miles distant, is a temple dedicated to Kôbô

Daishi, which stands on a conical eminence 1,600 ft. high, behind the first range of hills to the N. of Kôbe. It is accessible either by a stiff climb of 1 hr., through a pass properly called *Kuruma-dani*, but known to the foreign residents as "Hunter's Gap," at the foot of which is a small spring containing sulphur; or by a more roundabout, but less steep, ascent entering a valley to the W. of Suwa-yama. The view from the top is fine, the outlook to the N. offering a bird's-eye view of the bare weather-worn hills known to foreigners as "Aden," which locality the prospect somewhat resembles. The Japanese name is *Shari-yama*. Near the summit, on the r. hand going up, is the *Kame-ishi*, a rock the top of which is roughly fashioned into the head and forelegs of a tortoise (*kame*).

6. *Rokkô-zan* (3,050 ft.) is the name given to the ridge, extending for about 4 miles, of a range of hills to the N.E. of Kôbe. Near the middle of this ridge is an 18 hole *Golf Course* with comfortable Club House, noted for exceptionally beautiful surroundings. Between the Golf Links and the W. end of the ridge stand numerous villas erected by foreign residents of Kôbe. Nowhere in Japan do the azaleas from the middle to the end of May present such a mass of glorious colouring as on these slopes, while the views over mountain ranges to the N. and W., over Osaka to the E., the bay of Kôbe and the Inland Sea to the S. and S.W. afford a delightful panorama.

The best way to reach Rokkô-zan is by jinrikisha with 2 men to Gomo (30 min.), thence walk (the services of a "push-man" are appreciated by many), or take a chair,—time from Gomo about  $1\frac{1}{2}$  hr.

7. *Arima* (*Inns*, Arima Hotel (branch of the Miyako Hotel, Kyôto); Ikenobô, and others), a favourite summer resort, lies 9 m. from Kôbe as the crow flies, and is 1,400 ft.

above sea-level. The air is cool, the scenery pretty enough, though not remarkable, and pleasant rambles may be taken in the vicinity. Dainty basket-work is a local speciality. Arima may be most easily reached by taking train to *Kanzaki*,  $\frac{3}{4}$  hr., and on to *Namaze*,  $\frac{3}{4}$  hr. more, whence by jinrikisha for another  $2\frac{1}{2}$  ri. Some prefer going on as far as *Sanda* station ( $1\frac{1}{2}$  hr. from *Kanzaki*), whence jinrikisha.

But the plan recommended is to combine this excursion with the previous one and to walk or take chairs to the Rōkkō-zan villas from Gomo ( $1\frac{1}{2}$  hr.), descend to Karato (1 hr.) and to Arima (1 hr.), where stop the night. The return is made the next day to Gomo and Kōbe by another pass at the E. end of the ridge, passing the Golf Links.

The railway affords facilities for making a number of more distant excursions. Such are those to

8. *Minō*, which is reached by rail from *Kanzaki* Junction,  $\frac{3}{4}$  hr., whence branch line to *Ikeda*, about  $\frac{1}{2}$  hr., and about 1 hr. more by jinrikisha or by electric tram via *Umeda* (Ōsaka) all the way. The jinrikishas must be left at the entrance of the village. Shortly beyond, the path enters a beautiful glen some 2 m. in length, terminated abruptly by a tall cliff over which falls a cascade 70 ft. high. The best time to visit *Minō* is in November, when the maple-trees glow with an almost incredible blaze of colour. It is also very pretty in April, with the blossom of the cherry-trees. Some way up the glen, on the r., stands a temple with a little pavilion overlooking the stream.—The advent of the trams has spoilt the old rural character of this spot.

9. *Takara-zuka* (Hotel Tansan) is a pleasant resort noted for its two mineral springs,—“Tansan” (an excellent drinking water) and “Niwo” (salt, ferruginous, and aperient; also used heated for bathing). Visitors are shown over the

Tansan works, which make a pleasant walk of 20 min. from the Hotel. *Takara-zuka* is reached from Kōbe by train via *Kanzaki* Jct. in  $1\frac{1}{2}$  hr.; by tram all the way via *Umeda* (Ōsaka) in a little under 2 hrs.; or by tram to *Nishi-no-miya* Higashi-guchi, whence 50 min. by jinrikisha.

10. *Nakayama-dera* (Inn, Nishiki-no-Bō), the twenty-fourth of the Thirty-three Holy Places of Kwannon, and known to foreign residents as the “Fish Temple,” possesses a charming view and mineral springs. It is reached by taking rail to *Kanzaki* Junction as above, whence branch line to *Nakayama*,  $\frac{1}{2}$  hr. more.—Half an hour further along the line lies *Takedao*, on the banks of the *Mukogawa*, with hot springs and several inns.—*Hirano* is situated some 6 m. from the station of *Ikeda* on the same line, about  $\frac{1}{2}$  hr. run from *Kanzaki*, the way leading by a pretty gorge through which dashes a stream called *Tsuzumi-qa-taki*.—About 2 ri to the N.E. of *Hirano* rises *Myōken-yama*, 3,000 ft., with a good sea view. It is a resort of Japanese suffering from ophthalmia.

11. *Kabuto-yama* (1,020 ft.), called by the foreign residents *Bismarck Hill*, lies  $1\frac{1}{2}$  hr. on foot to the N. of *Nishi-no-miya* station. Stone images and shrines are here to be seen perched on apparently inaccessible pinnacles. The climb, easy as far as the temple of *Hachiman*, is stiff from thence to the summit; but the view is magnificent, this hill being a landmark for ships navigating up the *Kii* Channel. The broad, flat summit forms an ideal place for picnics.

12. *Suma*, *Shioya*, *Maiko*, and *Akashi*, on the Sanyō Railway. Here many Kōbe residents have summer quarters, and enjoy excellent sea-bathing. The following inns may be recommended:—*Hoyō-in*, at *Suma*; *Oriental's Seaside Villa*, at *Shioya*; \**Manki-rō*, *Kameya*, at *Maiko*; and *Shiōto-kan*, at



*Akashi.* Maiko is noted for its park of weird-shaped pine-trees. An Imperial villa has been built here. At Akashi, which is a pleasant spot for picnics, there is a pretty little Shintō temple in honour of the ancient poet Hitomaro, and there remain the moat and walls of the large castle of the former Daimyō. Akashi is the place selected as the time meridian for all Japan. —A pleasant way to visit the above places is to drive from Kōbe, where carriages and motor cars can be hired;—*Takasago* and *Sone*, a little further down the coast, are much visited by the Japanese, who alight at *Kakogawa* station, and rejoin the train at *Sone*, after a round of 2½ *ri* by jinrikisha. The attractions are some famous old pine-trees and a temple of Tenjin. These places, together with *Befu* and *Ono* in the immediate neighbourhood, constitute what is called the *Harima Meguri*, or "Round of the Province of Harima."

From the time of Hitomaro early in the 8th century onward, the Japanese poets have never tired of singing the beauties of this pine-clad coast. The spirits of two ancient pine-trees (*ai-oi no matsu*) at Takasago, personified as a man and woman of venerable age who are occupied in raking up pine-needles, form a favourite subject of Japanese art as typifying longevity. Here also is laid the scene of some of the most celebrated chapters of the *Genji Mono-gatari*, the greatest of the classical romances, composed about A.D. 1000. This coast has likewise been the scene of stirring historical events, more particularly of a great battle fought in the year 1181 between the armies of the rival houses of Taira and Minamoto, who were then still struggling for political supremacy, though the final triumph of the Minamoto in the person of Yoritomo was not far off. The battle was fought close to the W. end of Suma in a valley called *Ichino-tani*, and was the occasion of an incident famous in history and song as the "Death of Atsumori" (see *Kumagai Naozane*, p. 78).

13. *Himeji* (*Inn*, Akamatsu-rō; *Europ. rest.*, Inoue-rō), capital of the province of Harima, is a busy commercial centre, being at the junction of three highways,—the

Sanyōdō, which runs west along the northern shore of the Inland Sea to Shimonoseki; a road to the provinces of Mimasaka, Hōki, and Izumo; and a third up the valley of the Ichikawa, via Ikuno, to Toyo-oka in the province of Tajima, Himeji's chief attraction, however, is its ancient *Castle*, which still remains in a state of exceptional preservation and eminently deserves a visit, being the largest in Japan next to that of Ōsaka. It is five-storied, and the top commands a fine view. Permits may be obtained through the foreign Consulates at Kōbe.

The castle, as it stands, is the outcome of the warlike labours of several noble families during many ages. Founded in the 14th century by Akamatsu Enshin, it soon fell into the hands of the Ashikaga Shōguns, but was recovered in 1467 by a descendant of the Akamatsu family. In 1577, Oda Nobunaga, then all-powerful, gave the province to Hideyoshi, who enlarged the castle and crowned it with thirty turrets. In 1608, Ikeda Terumasa, to whom it had been meantime granted in fief, increased the number of turrets to fifty, which took him nine years to finish. Thenceforward Himeji was at peace; and at the time of the collapse of feudalism, belonged to a Daimyō named Sakai. The barracks now used are of modern construction.

The chief productions of Himeji are cotton and stamped leather goods. At *Shirakuni*, a short distance from Himeji, are some pretty plum orchards.

14. It is easy from Kōbe to visit the large and interesting Island of *Awaji*, which forms the subject-matter of Route 48, and to start on a tour down the Inland Sea or to Shikoku (Routes 47, and 52-6).

## ROUTE 36.

## ŌSAKA AND NEIGHBOURHOOD.

1. THE CITY AND CASTLE. 2. EXCURSION TO SUMIYOSHI, SAKAI, AND WAKAYAMA.

## 1.—THE CITY OF ŌSAKA.

Ōsaka is reached by the Tōkaidō Railway from either Kōbe or Kyōto in about  $\frac{3}{4}$  hr.

*Hotels.*—Ōsaka Hotel, Nippon Hotel, both 10 min. from the Tōkaidō Railway station. The first-mentioned has an *Annexe* for distinguished guests on the river bank, with fine garden.

*Japanese Inns.*—Seikwan-rō; Hana-ya.

*Restaurants.*—(Europ. food), Furu-kawa Club; (Jap.) Nada-man.

*Theatres.*—Teikoku-za, (Europ. style) in the business quarter; Kado-za, Naniwa-za, Benten-za, etc., in Dōtom-bori.

*Curio Dealers.*—Yamanaka, in Naniwa-bashi-dōri; Fujiwara, in Hachiman-suji, Yabu Meizan. 197 Dōjima Naka Ni-chōme (Satsuma porcelain a speciality).

*Silk Mercers.*—Mitsukoshi, at Kōrai-bashi; Takashima-ya, Daïmaru, Sogō, all in Shinsai-bashi-suji.

*Electric trams* along the main thoroughfares, but jinrikishas more convenient. Useful trams to Kōbe, Kyōto, Sumiyoshi, and Sakai.

Small *steamers* run up and down the river. For steam communication to Awaji and Inland Sea ports, see Routes 43 and 47 respectively.

*Urban Railway.* This forms a semi-circle round the city, the principal stations being *Umeda* (connecting with Kyōto and Kōbe), *Minato-machi* (connecting with Kwansai Railway and Nara Railway), *Namba* (for Sumiyoshi and Sakai) and *Tennōji*.

This wealthy commercial city covers an area of 9 square miles. The ancient name of the city, still used in poetry, was *Naniwa*, said to be a corruption of *nami haya* "wave-swift," or *nami hana*, "wave flowers," because the fleet of Jimmu Tennō here encountered a boisterous sea.

Ōsaka lies upon the banks of the Yodogawa, a river draining Lake Biwa. Naka-no-shima, an island in the centre of the stream, divides the river into two courses of about equal width. The scene here on summer evenings is of the gayest description. Hundreds of boats float lazily upon the water, filled with citizens who resort thither to enjoy the cool breezes, while itinerant musicians, vendors of refreshments and fireworks, etc., ply amongst the merry throng, doing a thriving business. The city is also intersected by numerous canals, which necessitate a great number of bridges, and give it an appearance that may remind some travellers of Holland. Ōsaka always suffers to a greater degree than other cities in the empire from epidemics, probably due to contamination carried by so much water communication. The three great bridges across the Yodogawa are called Temma-bashi, Tenjin-bashi, and Naniwa-bashi. The principal thoroughfare is called Shinsai-bashi-suji, which its fine shops, theatres, and bustling aspect render one of the most interesting streets in Japan. In summer, it derives quite an Oriental appearance from the curtains stretched across it to keep out the sun, and from the bright hues of many of the articles of merchandise. Since about 1890, the aspect of the city has been greatly changed by the building of cotton mills and other factories. Extensive harbour and reclamation works have also been undertaken. The custom-house and the wharves for the steamers that ply between Ōsaka and Kōbe, Shikoku, and the ports of the Inland Sea stand in the district of Kawaguchi.

The sights of Ōsaka are best visited in the following order. Leaving the hotel, we see 1. a large bronze horse erected as a memorial to the horses that perished in the Russo-Japanese war. Then crossing the river by the large Naniwa-bashi bridge, we notice some floating tea-houses anchored in the stream, and soon reach the popular temple of

Tenjin, or *Temmangū* (see p. 54). This shrine, founded in the 10th century, contains a few good

carvings and bronzes, and the ex-voto sheds have several interesting pictures. In the grounds behind, there are several live storks, and in a pond large numbers of tortoises.

The principal festival is held on the 25th July, when the god pays a visit to Matsushima, some 2 miles south of another shrine dedicated to him at *Temma*, and a torchlight procession takes place. A procession of boats on the river in connection with this festival is worth seeing. There is another festival on the 25th October.

The *Mint* (permits obtainable at the hotels), organised in 1871 by a staff of British officials, has been under Japanese management since 1889. Besides the *Mint* proper, there are sulphuric acid works and a refinery.

Just before reaching the Castle, we pass l. the *Military Club*, in front of which stands a bronze monument shaped like a lighted candle, raised to the memory of the loyalist soldiers who fell in the various civil wars of the last reign.

The *Castle* (permits obtainable at the hotels).

When Hideyoshi set about the building of this castle in 1583, labourers were drawn from all parts of the country (except the domain of Ieyasu), and the work was completed in two years. The palace thus raised within the castle was probably the grandest building which Japan ever boasted. It survived the taking of the castle by Ieyasu in 1615, and in 1867 and 1868 the members of the foreign legations were received within its walls by the last of the Tokugawa Shōguns. On February 2, 1868, the buildings within the castle were set on fire by the Tokugawa party before their final retreat and completely destroyed.—Will Adams, and his contemporary Captain John Saris, give in the quaint style of those days, a good idea of the splendour of the palace and the extent of the city at the opening of the 17th century. Adams says:—"I was carried in one of the King's galleies to the court at *Osaca*, where the King lay about eightie leagues from the place where the shippe was. The twelfth of May 1600, I came to the great King's citie who caused me to be brought into the court, beeing a wonderfull costly house guilded with gold in abundance." Saris' account is as follows:—"We found *Osaca* to be a very great towne, as great as London within the walls, with many

faire timber bridges of a great height, serving to passe ouer a river there as wide as the *Thames* at *London*. Some faire houses we found there but not many. It is one of the chiefe sea-ports of all *Jipan*: having a castle in it, marvellous large and strong, with very deepe trenches about it, and many drawbridges, with gates plated with yron. The castle is built all of free stone, with bulwark and battlements, with loope holes for smal shot and arrowes, and diuers passages for to cast stones upon the assaylants. The walls are at the least sixe or seuen yards thicke all (as I said) of free-stone, without any filling in the inward part with trumpery, as they reported unto me. the stones are great, of an excellent quarry, and are cut so exactly to fit the place where they are laid, that no mortar is used, but onely earth cast betweene to fill up voyd creuises if any be."—Excluding the palace, this remains an excellent description of the locality as seen to-day. The huge stones forming the walls of the principal gate of the castle attest the magnificent design of its founder. Outside the present fortress ran a second line of moat and parapet, the moat varying in width from 80 yds. to 120 yds., and in depth from 12 ft. to 23 ft. Only some of the small turrets on the walls now remain. The castle is the head-quarters of the Ōsaka garrison.

The size of the stones, all granite, used in the construction of the walls is stupendous, some measuring as much as 40 ft. long by 10 ft. in height, and being several ft. in thickness. The moats are paved with granite throughout. The view from the top of the platform on which stood the donjon is very extensive, embracing Hiei-zan to the N.E., Kōya-san to the S., Kongō-san and other high mountains of Yamato to the S.E. Immediately below is a noted well called *Kim-mei-sui*, lit. "Famous Golden Water," which furnished a sufficient supply for the garrison in time of siege.

The famous Buddhist temple of *Tennōji*, occupies a vast extent of ground on the S.E. of the city.

It was founded by the illustrious Imperial devotee, Shōtoku Taishi, about A.D. 600, but has frequently fallen into decay, and been renovated at the expense of either the Mikados or the Shōguns.

On entering the great south gate, we find ourselves in a large open space, the centre of which is occupied by a square colonnade, open on the inner side. On the r. is a shrine called *Taishi-dō*, dedicated to Shōtoku Taishi. It is a building of unpainted wood, roofed with thick shingles. Opposite this is a shrine containing the *Indō no kane*, or "Bell of Leading," which is rung in order that the Saint-Prince may conduct the dead into paradise. Dolls, toys, and children's dresses are offered up before it. Further on is a building which contains a curious stone chamber, with water pouring into it from the mouth of a stone tortoise. The names of those recently dead are written on thin slips of bamboo, and held at the end of a long stick in the sacred stream, which also carries petitions to Shōtoku Taishi on behalf of the departed souls. Beyond is a pond swarming with live tortoises. It is partly covered over by a large new stone dancing-stage, which also serves as a bridge to the *Rokuji-dō* temple opposite. Close by is another *Indō no kane*. Immediately behind the dancing-stage is the belfry, where hangs a bronze bell cast in 1902, and said to be the largest in the world. A small charge is made for admission.

Its dimensions are thus stated: length, 26 ft.; diameter of the mouth, 16 ft.; thickness, 1.6 ft.; weight, over 155 tons. At the ceremony of the first ringing of the bell, held in 1908, no less than 250 priests officiated. About 900 *geisha* were also present!

The lofty five-storied *Pagoda* is free. The *Kondō*, or Golden Hall, is about 54 ft. by 48 ft.; the highly decorated shrine within is dedicated to Nyo-i-rin Kwan-non. The image, which is copper gilt, is said to have been the first Buddhist image ever brought to Japan from Korea; but that honour is also claimed for the triple image at Zenkōji (p. 245). Various treasures dating from the

7th and 8th centuries are preserved at Tennōji.

Below the temple grounds is a new *Public Park*, where various exhibitions are held. Leaving this, we soon find ourselves by the side of the *Dōtombori* canal in a street consisting chiefly of theatres, variety shows, and restaurants. This part of Ōsaka is especially lively at night. Turning to the r. at the Ebisu-bashi, we cross into the Shinsai-bashi-suji, about half-way down which, a little to the l., are two temples belonging to the Hongwanji sect of Buddhists. The first is the *Higashi Hongwanji*, built about the year 1615. It contains some fine massive open-work carvings. On the r. of the courtyard is a white-plastered building, containing a copy of the Buddhist canon, with a figure of Fu-Daishi in front. The *Nishi Hongwanji* stands a few hundred yards further north in the same street. Its gateway is a beautiful example of the application of the chrysanthemum in tracery and open-work carving. On the main altar is a statue of Amida 3 ft. 6 in. high, with the abbot Shinran Shōnin on his l., in a richly carved and gilded shrine.

## 2.—EXCURSION FROM ŌSAKA: SUMIYOSHI. SAKAI. WAKAYAMA.

The most interesting places near Ōsaka all lie on the *Nankai Railway*, which runs S.W. along the coast to Wakayama (2½ hrs.). The following is the schedule. (There is also an electric tram as far as Hamadera.)

Distance from Ōsaka	Names of Stations	Remarks
2½ m. 3¼ 5	ŌSAKA (Namba) Tanga-jaya Sumiyoshi..... Yamato-gawa	{ Alight for temple

6 $\frac{1}{2}$	SAKAI	
7 $\frac{1}{2}$	Minato	
9 $\frac{1}{2}$	Hamadera	
12 $\frac{3}{4}$	Ōtsu	
16 $\frac{1}{4}$	Kiahiwada	
18	Kaizuka	
21 $\frac{1}{2}$	Sano	
25 $\frac{1}{2}$	Tarui	
27	Ozaki	
29 $\frac{1}{2}$	Hako-tsukuri	
33 $\frac{1}{2}$	Fuke	
39	WAKAYAMA-SHI ... ..	{ Wakayama has two stations,

The large embankment seen between Ōsaka and Tenga-jaya is that of the railway to Nara.

Tenga-jaya is so called because Hideyoshi, when lord of the empire, had a villa there, which is still maintained. It stands in a small grove, visible to the l. from the carriage windows. The name of this place is familiar to all Japanese theatre-goers, as the scene of a famous vendetta. The entrance to the

Temple of Sumiyoshi is passed just before reaching the station of that name. Here are worshipped three sea-gods, who, according to legend, assisted the Empress Jingō in her expedition to Korea. Great crowds flock hither on festival days (every *U-no-hi*, or "Day of the Hare") and at New Year. Outside are innumerable stone lanterns presented as ex-votos. In the pond, over which passes a semi-circular bridge, live a number of tortoises with water-weed growing on their backs. These are popularly known as *mino-game*,—from *mino*, the grass-coat worn by peasants in rainy weather, and *kame*, a tortoise. The Yamato-gawa is crossed near its mouth before entering

Sakai (*Inns*, Kawayoshi, semi-Europ.; Bōkai-rō), a large manufacturing centre. Its fine beach called *Chinu-ga-ura*, which is lined with tea-houses, attracts many visitors from Ōsaka during the summer months. The view thence includes Rokkō-zan to the r., Kōbe straight in front, the island of Awaji to the l., and still further l.

the hills that separate the province of Izumi from that of Kishū. The lofty chimneys are those of brick kilns, and of coke and cotton factories. Sakai also produces a large amount of cutlery, *sake*, and cosmetic powder. But the most characteristic industry is the manufacture of excellent cotton rugs and carpets (*Sakai dantsū*). They are of two kinds,—*ori-dashi* (colours woven in), and *some-ko-mi* (colours dyed). The former are the handsomer and much the more durable. Hideous specimens are now made to foreign order.

In the 16th century Sakai was one of the most flourishing of the Roman Catholic mission stations, and is frequently mentioned by the Jesuits and other early writers. Will Adams thus describes it: "Right over against *Ozaka*, on the other side of the river, lyeth another great Towne called *Sacey*, but not so bigge as *Ozaka*, yet is a town of great trade for all the llands thereabout."

The neatly kept temple of *Myō-kokuji*, belonging to the Nichiren sect of Buddhists, has a three-storied pagoda with elaborate carvings by Hidari Jingorō. The sanctum in the main buildings is handsome. In the grounds are some far-famed specimens of the *sotetsu* (*Cycas revoluta*), which resembles the sago-palm.

They were planted here about the middle of the 16th century. Ieyasu carried the best away to his own residence in 1582, but finding that it refused to flourish there, restored it to its home. It is popularly believed that this tree, the name of which means "revival by iron," gains much benefit from that metal, and accordingly iron coins and myriads of broken needles will here be noticed round the roots. The needles are thrown there by the women of the country-side, for the purpose of giving the fittest sepulture to the most precious instrument of feminine toil.

In the front court of this temple lie buried eleven warriors of the Tosa clan, who were condemned to disembowel themselves (perform *harakiri*) for having shot down the same number of unarmed French sailors in the spring of 1868. This form of capital punishment, barbarous as it may seem to Europeans, was at

that time recognised as a privilege of the *samurai* class, and preferred by them to simple decapitation.

On the S. E. of Sakai is the *tumulus of Nintoku Tennō* (an early Mikado). It is a double mound (*misasagi*), whose northern summit is 84 ft. high, the southern 100 ft., while the circuit of the base measures 1,526 yds. It is surrounded by a double moat, and in the immediate neighbourhood are nine smaller tumuli.

Proceeding along the coast from Sakai, the train passes r. *Hamadera* (*Europ. restt.* in park), standing in a pine grove and frequented for the sake of its cold and hot sea-water baths. *Kishiwada* and *Kai-zuka* together form one large town; *Ushitaki-yama*, in the neighbourhood, being noted for its maples and waterfall. *Tarui* is a popular bathing resort with a large inn on the sea shore. At *Fuke*, the line turns inland through pine-clad hills and a tunnel cut under the *Kishi-goe* pass, whence down in a few minutes to

**Wakayama.** (*Inn, \*Arita-ya*, in *Maru-no-uchi*, close to Castle).

This large place, now the capital of the prefecture of Wakayama, was formerly the castle-town of the Daimyōs of Kishū, who were descended from the eighth son of the Shōgun Ieyasu, and endowed with a fief of 555,000 *koku* of rice. The family held very exalted rank, being one of the three distinguished by the title of *Go San-ke* (p. 236), for which reason their castle was spared the demolition suffered by so many after the Restoration.

Wakayama possesses three attractions,—the castle of its former lords, the temple of *Kimii-dera*, and the scenery of *Waka-no-ura*. All three lie in the same direction,—south from the inn,—and can be done in a single afternoon, though the pleasanter plan is to devote a whole day to loitering about the beautiful neighbourhood of *Kimii-dera* and *Waka-no-ura*. The town has little trade, the only manufacture worth mention being a

cotton material called *men-furan*, which simulates the appearance of flannel, and is widely used among the lower classes, not only of Japan, but of China and Korea. Timber, floated down the *Kinokawa*, is also exported.

The *Castle* of Wakayama (now thrown open to the public for a trifling fee) is probably the most perfect extant specimen of that style of architecture in Japan; for though strictly *ancien régime*, it dates only from about 1850, just before that *régime* had begun to totter, and even the sword and spear-racks in the lower story are still intact, the wood looking as new as if only put in place yesterday. The building, which is three-storied, crowns a densely wooded hill, and exhibits the peculiarity, that part of its fortifications rise directly from the neighbouring roadway, without being protected by a moat. Some gigantic camphor-trees adorn the grounds. The panorama from the top includes:—W., the mouth of the *Kinokawa* and the sea; S., in the distance, the mountains of *Arida*, the land of oranges; E., other nearer mountains of which *Ryū-mon-zan* is the highest, the fertile valley of the *Kinokawa* studded with villages, the mountains about *Kōya-san*, then *Kongō-san* and the other mountains of *Yamato*; N.E., the *Katsuragi* range which shuts in the valley at no great distance, the lowest point being the *Onoyama-tōge* leading over to Sakai; and N.W., the promontory of *Kada* which almost seems to touch the island of *Awaji*, to whose 1. the mountains of *Awa* in *Shikoku* are visible in the blue distance. The hill to the r. on leaving the castle has been laid out as a small park.

**Kimii-dera** lies 30 min. from Wakayama by electric tram. It is No. 2 of the Thirty-three Holy Places, belongs to the *Shingon* sect, and is said to have been founded in A.D. 770 by a Chinese missionary named

I-kwan, though the present *Hondō* is only some two and a half centuries old.

According to legend, the reason for building the temple in this particular spot was the discovery here, under a tree, of a miraculous image of the Eleven-faced Kwannon, now enshrined in a large reliquary behind the high altar. As this image was far too sacred to be exposed to public gaze, I-kwan carved another, of the Thousand-handed Kwannon, for the adoration of the common herd. This stands in a recess to the r. of the reliquary just mentioned. Chief festivals, 18th March and 9th July.

Though Kimii-dera is doubtless a fine temple finely situated, its chief glory is its view,—not a very extensive one, but characteristically Japanese. The spectator himself, from the temple court or the priests' handsome reception rooms, stands just at the height above the view that an artist would choose; and he looks out W. towards the sea over a delightful labyrinth of land and water, of which the principal feature is the narrow strip of land, over 1 mile long, called

### Waka-no-ura.

A sandy peninsula, narrow and fantastically overgrown with pines, enclosing a little bay, and having islands or hills near to it, is the Japanese *beau idéal* of scenery, their taste being not for the savage, Alpine, overpowering grandeur, but for the æsthetic, the soft, the well-proportioned in form and line,—the civilised, if one may so express it. Poets have sung the beauty of this spot ever since Japan has had a literature. The following stanza by Akahito (see p. 70) is familiar to every lover of Japanese literature:—

*Waka-no-ura ni  
Shio michi-kureba  
Kata wo nami  
Ashibe wo sashite  
Tazu naki-wataru*

that is, rendered literally,

“On the shore of Waka  
When the tide comes flowing in  
There being no dry land,  
Towards the reedy place  
The storks fly across crying.”

The reeds of a thousand years ago are commemorated chiefly in the name of

an inn, the *Ashibe-ya*; there are now few, if any storks left, for the law which protected them as sacred birds lapsed when feudalism fell; and most of the pine-trees on the peninsula were hewn down when they, too, ceased to be protected by immemorial custom. The peasants took it into their heads that the shade of the pine-tree was injurious to the fields behind. Now the same peasants would give much to have the trees back again, as the sea spray, which they warded off, blasts the crops.

Leaving Kimii-dera, we return by tram the way we came for a few min. to Waka-no-ura station.

The names of the principal spots visited at Waka-no-ura are Ashibe-no-ura (where the Ashibe-ya inn stands), Imose-yama, Shiogama, Tamatsu-shima, Tengu-yama, the hamlet of Dejima, and Gongen-yama. It is worth mounting Tengu-yama for the sake of the view: that from Gongen-yama is also admired. What one chiefly goes out to see is a group of little hills, whose curious rocks and fantastic pine-trees (*sagari-matsu*) form a natural landscape garden, of which piety has availed itself to erect a pagoda and several shrines. The rock is called *Kishū-ishi* by the Japanese, to whom its beautiful slate-like appearance recommends it for use in the gardens of the wealthy.

The tram stops about half-way at the Shintō Temple of *Aoiha-san*, a branch of the shrine referred to on p. 234. The Wakayama Akihasan is famous for its maple-trees, and for a Buddhist temple with images of the Five Hundred Rakan.

A walk or jinrikisha ride along the coast S. from Kimii-dera, affording lovely views, is that to *Shiotsu* on the way to Kumano (see Route 42), or to the *Fude-sute-matsu* near Fujishiro on the way to Shiotsu.

Another trip to be recommended is to *Kada*, where stands a temple for which women have a special devotion. The distance from Wakayama to Kada is 5½ m. by light railway.







Those desirous of varying the return journey may take train to Nara, or they might follow Rte. 40 reversed. There is also constant steam communication between Wakayama and Tanabe, Kushimoto, and other little ports in the Kishū-Ise peninsula, ending up at Yokkaichi.

## ROUTE 37.

### KYŌTO AND NEIGHBOURHOOD.

1. KYŌTO. 2. ENVIRONS: ABASHI-YAMA RAPIDS. HIEI-ZAN. TAKAO-ZAN. KURAMA-YAMA. IWASHI-MIZU.

**Kyōto** (also called *Saikyō*, formerly *Miyako*) is 1½ hr. from Kōbe by train. The whole surrounding district is often spoken of as *Kamigata*.

*Hotels*.—\*Miyako Hotel, 35 min. from station; \*Kyōto Hotel, in town; Daibutsu Hotel.

*Japanese Inns*.—Nakamura-rō, semi-Europ., at Gion; Tawara-ya, Hiragi-ya, Sawa-bun, all in Fuyachō.

*Japanese Restaurants*.—Hyōtei, Hachishin.

*Theatres* and other places of amusement, in Shin-Kyōgoku.

*Central Post and Telegraph Office*, in Sanjō-dōri Higashi-no-Tōin.

Kyōto is noted for its pottery and porcelain, its embroideries, cut velvets and brocades, its bronzes, lacquer, damascene, and *cloisonné*. The following shops may be recommended:—

*Pottery and Porcelain*.—Kinkōzan, at Awata, where manufacture on a large scale for export is carried on; Kyōto Tōjiki Kwaisha, at Shirakawa-bashi; Seifu, Nishida, at

Gojō-zaka. There are many other manufacturers and dealers at Kiyomizu-zaka and at Gojō-zaka; but they work mostly on a small scale.

*New Embroidery, Velvets, and Mercery*.—Nishimura, at Sanjō Karasu-maru; Takashima-ya, at Karasu-maru Takatsuji; Daimaru-ichi, at Otabi-chō; Tanaka Rishichi or Aburari, at Karasu-maru Shichijo; Kawashima, at Sanjō Higashi-no-Tōin; Benten, at Shin-monzen.

*Old Embroideries, etc.*—Nomura, at Shin-monzen.

*Bronze and Damascene Ware*.—E. Jōmi (Shōjōdō), at Tera-machi Shijō; Nogawa, in Otabi-chō; O. Komai, in Furu-monzen Miyoshi-chō; S. Komai, at Shin-Monzen; K. I. Kuroda, 19, Tera-machi Shijō.

*Curios*.—Yamanaka, at Awata; Hayashi, at Furu-monzen; Z. Matsuki, Shin-monzen; Kyūkyōdō, at Tera-machi Ane-ga-kōji for incense seals, etc. Urano, in Tera-machi makes a specialty of arms and armour. The street called *Manyūji-dōri* is almost entirely tenanted by curio-dealers of the more old-fashioned sort.

*Cloisonné*.—Namikawa, at Sanjō Kita-ura Shirakawa-bashi; Kin-un-ken, at Sanjō Shirakawa-bashi; Takahara, in Sanjō-dōri.

*Lacquer*.—Nishimura, at Tera-machi Aya-no-kōji.

*Bamboo Work*.—Ishii Shōten, in Gion-machi.

*Fans, dolls, and Toys*.—Ishizumi, at Yanagi-no-Bamba Aya-no-kōji; Shimizu, at Tomi-no-kōji Shijo.

*Guides*.—Trustworthy licensed guides can be engaged at the hotels.

*Electric Tramways* run through the city; but foreign visitors will find jinrikishas or carriages more convenient.

*Religious Services*.—Protestant, as advertised from time to time in the hotels; Roman Catholic Church, behind the Kyōto Hotel.

The Mikado's Palaces (*Gosho* and *Nijō no Rikyū*), together with the Imperial villas (*Katsura no Rikyū*

and *Shugaku-in*) are not open to the public, permits being only obtainable by favour of the foreign embassies. Travellers may easily console themselves with the Apartments of the Awata Palace, of Nanzenji, or any of the other great temples, which, having been inhabited at various times by certain Mikados, were fitted up more or less in the same palatial style. Kyōto's other greatest buildings are the San-jū-san-gen-dō, Nishi and Higashi Hongwanji, Kiyomizu, Gion, and Chion-in temples, and the Taikyoku-den, in addition to which at least one of the celebrated landscape gardens—say Kinkakuji or Ginkakuji—should be visited, as they are among the most characteristic products of Japanese æstheticism. The best general view of Kyōto is usually considered to be obtained from a hill called *Shōgun-zuka*, just behind the Chion-in Temple; but it has been somewhat obstructed of late years by the growth of trees. Fairly good views of the city and neighbourhood may be gained with less trouble from the Shintō memorial to dead warriors (*Shōkon-hi*) above Kōdaiji, and from the Yasaka Pagoda. Kiyomizu-dera and the Yoshimizu tea-house close to the Chion-in, also command excellent views. Those with money in their purse should devote attention to the shops, which are perhaps the most attractive in Japan.

No one visiting Kyōto during the cherry-blossom season in April should fail to see the *Miyako odori*, a fascinating kind of ballet given every evening from 5 to 10 o'clock at Hanami-kōji, near the Gion-za Theatre. Pretty dances also take place here on a few evenings early in November (the maple season). The school (*Nyōkōba*) hard by, where the dancing-girls are also taught other elegant accomplishments, such as the tea ceremonies and the art of floral arrangement, may be visited at other times of the year.

Very characteristic, too, is the

manner in which the citizens take the air on summer evenings in that part of the bed of the Kamogawa which is crossed by the Shijō Bridge. Little tables are placed in the dry spaces, to which miniature bamboo bridges lead from either bank; and there the people sit eating and drinking, and fanning themselves, and listening to the music of singing-girls. This is known as *Shijō-gawara no suzumi*. The various religious festivals (*matsuri*) at Kyōto are curious and interesting, more especially the *Gion Matsuri* on the 17th and 24th July, and the *Inari Matsuri* in May. The processions, which parade the streets on these and other occasions mentioned below, form an attractive feature of popular life.

Though a superficial acquaintance with Kyōto may be gained in a couple of days, at least a week is necessary to form an adequate idea of its manifold beauties. Owing to the gradual shrinking of the city in modern times, many of the best sights are some distance away in the outskirts, and much time is spent in going from one to another. Two or three hours will be saved by taking sandwiches with one, instead of returning to the hotel for lunch. The following is offered as a sketch of the order in which the various sights of Kyōto may best be visited. Careful sightseers will scarcely be able to see all that we have crowded into one day for the guidance of such as are pressed for time; but they can resume next day at the point where they left off, as the order follows regularly round the points of the compass, beginning with the north-central portion of the city:—

*1st Day.*—The Mikado's Palace, —even a passing glance at the exterior is better than nothing,—Kita-no-Tenjin, Kinkakuji, Tōji-in, the Niō Palace.

*2nd Day.*—Higashi Hongwanji, the temples of Inari at Fushimi,

Tōfukuji, San-jū-san-gen-dō, the Daibutsu, the Art Museum.

3rd Day.—Nishi Ōtani, Kiyomizudera, the Yasaka Pagoda, Kōdaiji, Shōgun-zuka, Maruyama, Higashi Ōtani, Gion, Chion-in.

4th Day.—Awata Palace, Tai-kyoku-den, Nanzenji, Eikwandō, Kurodani, Shinnyodō, Ginkakuji, Shugaku-in (or Shimo-Gamo and Kami-Gamo).

5th Day.—The Rapids of the Kutsura-gawa, Arashi-yama, Sagano-Shaka-dō.

6th Day.—Hiei-zan.—Or else by tram or train to Ōtsu on Lake Biwa, Jinrikisha to Miidera, Karasaki, Ishiyama, and back by the same conveyance or by canal boat.—Or, thirdly, jinrikisha, tram or train to Ōtsu, whence steamer across Lake Biwa to Hikone, where lunch, and back by train (see Route 38).

7th Day.—The silk, bronze, and cloisonné shops.—A visit to the *Commercial Museum* and the *Bazaar* should first be made in order to gain some idea of the articles to be obtained and where they may be purchased.

Should any be so unfortunate as to have but a single day at their command, they might devote the morning to either the Higashi Hongwanji temple, the San-jū-san-gen-dō, the Museum, and Chion-in; then, after lunch, proceed—skirting the Palace—to Kitano Tenjin and Kinkaku-ji, ending up with a visit to some of the shops.

*History and Topography.*—From the earliest ages, the seat of the Mikado's rule was generally in the province of Yamato; but owing to the ancient custom of not continuing to inhabit the house of a deceased parent, the actual site was usually changed at the commencement of each reign. At the beginning of the 8th century the capital was established at Nara, where it remained until A.D. 784, when the reigning sovereign Kwammu moved to Nagaoka, a spot at the foot of the hills about half way between Yamazaki and Arashi-yama in the province of Yamashiro. In 793, he selected a fresh site at the village of Uda in the same province, and transferred his Court thither towards the end of the following

year. In order to conciliate fortune, he is said to have bestowed on his new capital the name of Heian-jō, or the City of Peace; but this never came into use as the common designation of the city, which was spoken of as *Miyako* or *Kyōto*, the former being the Japanese, the latter the Chinese word for "metropolis." When first laid out in imitation of the Imperial capital of China, the site measured nearly 3 miles from E. to W., and about 3½ m. from N. to S. The Palace, which occupied about one-fifteenth of the area, was situated in the centre of the N. side, and a fine street 280 ft. wide led from the great gate down to the S. gate of the city. Nine wide streets, called Ichijō, Ni-jō, San-jō, and so on up to Ku-jō, intersected the city from E. to W., the widest of these measuring 170 ft., the narrowest somewhat less than half. Similar streets crossing them at right angles ran from N. to S. and between them at equal distances were lanes each 40 ft. in width. A double ditch, backed by a low wall with a gate at the end of each principal street, surrounded the whole of this huge square. In 1177 the Palace was destroyed by fire, and three years later the seat of government was removed by the all-powerful minister Kiyomori to Fukuwara, the modern town of Hyōgo. The Court, however, soon returned to Kyōto, where it remained stationary until 1868. Both the city and the Palace have repeatedly fallen a prey to the flames, and as often been rebuilt, as far as possible in the original style. The present Palace was erected after the great fire of 1854. Since the foundation of Yedo in 1600, Kyōto has gradually declined in size and importance. Its population is only half of what it is estimated to have held during the Middle Ages; and from Shichi-jō-dōri southwards, what once formed busy thoroughfares is now laid out in market-gardens.

Kyōto stands on the Kamogawa, which, for the greater part of the year, is a mere rivulet meandering over a wide pebbly bed, where linen is spread out to bleach. On the E. bank of the river are the suburbs of Awata and Kiyomizu, between which lie many of the most interesting buildings. The town of Fushimi to the S. may also be accounted a suburb. The chief modern addition to the topography of Kyōto, besides the various railway lines, is the Lake Biwa Canal which connects the neighbouring large lake with the Kamogawa, as described in Route 38.

The nomenclature of the Kyōto streets, apparently complicated, is in reality quite simple, being founded on a reference to the points of the compass and to the contour of the land, which is slightly higher on the N. than on the S. Thus the expression *Shijō-dōri Teramachi Higashi iru* signifies that portion of the Shijō or Fourth Thoroughfare which lies a little

to the E. of the East and West intersection of that thoroughfare by Teramachi. *Teramachi-dōri Shijō sagaru* signifies the portion of the North and South Thoroughfare called Teramachi lying a little to the south of the intersection of that thoroughfare by Shijō-dōri, the term *sagaru*, "to descend," being naturally applied to the south, as *agaru*, "to ascend," is to the north. The lanes mentioned higher up are called *Kōji*, whence such addresses as *Teramachi-dōri Ane-ga-Kōji*, which means "Ane Lane off the Teramachi Thoroughfare."

Some curious artificial scars or clearings are observed on carefully scanning the pine-clad hills near the city. In these clearings, bonfires are lighted every 15th August, at the close of the *Bon* festival (Feast of Lanterns). The most conspicuous of these marks is what is called the *Dai Monji*, or "Chinese character for Great," which is written thus, 大. It is situated to the N.E. of the city. To the N. W. is the *Hidari Dai Monji*, or "Character for Great reversed," thus 大, the difference between the two, though slight to European eyes, being instantly perceptible to any Japanese. There are several more of these marks, which the guide will point out.

**The Mikado's Palace\* (Gosho).** This large mass of buildings covers an area of nearly 26 acres. It is confined within a roofed wall of earth and plaster, commonly called the *Mi Tsuiji*, and has six gates. The open space between the wall and the Palace was formerly covered with lesser buildings, in which the *Kuge*, or Court Nobles, resided. It is now cleared and open to the public, and in the S.E. corner of it is a Bazaar (*Hakubutsu-kan*) open every year in April and May.

Visitors are now admitted into the Palace through the *Mi Daidokoro Go-mon*, or Gate of the August Kitchen, and are first shown into a porter's lodge where they sign their names in the Palace book; thence to a bare ante-chamber formerly used as a waiting-room for noblemen. The sepia drawings here are by Kishi Gantai, Kanō Ei-gaku, and Hara Zeishō. From there

visitors are led through a gallery called *Denjō*, where courtiers formerly dined, to the *Seiryō-den*, or Pure and Cool Hall.

It is so-called from a small brook which runs under the steps. The foreign visitor to these Japanese palaces will probably think the term "cool"—not to say chilly and draughty—most appropriate. No attempt was ever made towards heating or towards anything which Europeans would deem comfort. From an archaeological and historical point of view, the Chinese aspect of the *Seiryō-den* and *Shishin-den* has special interest. Notice the double-hinged doors now so rare in Japan, and the heavy hinged shutters suspended on iron rods that hang from the roof; also the Chinese chair inlaid with mother-of-pearl on which the Mikado sat, and the total absence of mats and of a ceiling. Chinese customs prevailed at Court when this building was first reared, and etiquette perpetuated the public use of these apartments on state occasions. But the rooms habitually occupied by modern Mikados closely resembled, except for greater ornateness, the style of dwelling adopted by their subjects.

The *Seiryō-den* faces E., and measures 63 ft. by 46½ ft. Originally this suite of apartments, was the ordinary residence of the sovereign; but in later times it was used only on the occasion of levées and important Shintō festivals, such as the worship of the Four Quarters on the morning of New Year's day. In one corner the floor is made of cement, on which earth was strewn every morning, so that the Mikado might worship his ancestors on the earth without descending to the ground. The papered slides are covered with extremely formal paintings by Tosa Mitsukiyo. Observe the Mikado's throne (*Mi Chōdai*), a sort of catafalque with delicate silk curtains of white, red, and black. The wood of this, as of all the buildings, is *chamæcyparis*, the same species as is used for the construction of Shintō temples. The roofing is of the kind termed *hiwada-buki*,—a sort of thick shingling,—tiles appearing only on the very ridge. The empty sanded courts, the white plaster, and the red pillars of the walls give to the

\* Not accessible to the general public. No gratuities accepted here or at the other palaces.

Palace a peculiar aspect of solemnity. Everything, even down to minutiae, had its name and function, and was never changed. For instance, the two clumps of bamboo in front of the *Seiryō-den* have each a name handed down from hoary antiquity, one being the *Kan-chiku*, the other the *Go-chiku*, appellations derived from *Kan* and *Go*, two kingdoms in ancient China.

From the *Seiryō-den* the visitor is conducted to the *Shishin-den*, which faces S. and measures 120 ft. by 63½ ft.

The name *Shi-shin-den* is explained as follows: *shi* is "purple," the true colour of the sky or heavens; *shin* denotes that which is "mysterious" and hidden from the vulgar gaze; *den* means "hall." This building was used for the enthronement of the Mikado, for the New Year's audience, and other important ceremonies.

The large paintings in the panels of this hall represent Chinese sages. The originals were executed in A.D. 888 by the famous Kose-no-Kanaoka; but they were destroyed long ago, and the present pictures are merely copies of copies. The throne, though quite modern, is interesting. The stools on either side of it are intended for the Imperial insignia,—the sword and the jewel. In front a lion and a unicorn keep watch. The silken curtains are renewed every spring and autumn. Observe that the Mikado sat on a chair in this instance, as did all those here admitted to an audience. A flight of eighteen steps leads down into the court, corresponding in number to the original series of grades into which the officers of government were divided. Those who were not entitled to stand on the lowest step were called *Ji-ge*, or "down on the earth," to distinguish them from the *Den-jō-bito*, or "persons who ascend into the hall." On the l. is a cherry-tree called *Sakon no Sakura*, the representative of one planted by the Emperor Nimmyō (A.D. 834-850). On the r. side is the *Ukon no Tachibana*, a wild

orange-tree, also a relic of ancient custom.

*Sakon* and *Ukon* were the names of ancient ranks, and the application of them to these trees may be compared to the knighting of the Sirloin of Beef by Charles II.

A corridor leads from the *Shi-shin-den* to the *Ko-Gosho* (Minor Palace), which consists of three rooms decorated both inside and out with paintings by modern artists, this whole wing having been burnt down and restored in 1854. The predominating blue colour, laid on in bold broad stripes to represent clouds, gives a fresh and original aspect to this suite, which was used for small receptions, poetry meetings, etc. On each sliding screen, poems are pasted explanatory of the subjects treated. The outside scenes represent the twelve months of the year. The rooms look out on a landscape garden. From here onwards, all the arrangements are in thoroughly Japanese style.

Leaving the *Ko-Gosho*, we are led by another long gallery to the *O Gakumonjo*, or Imperial Study, where the Mikado's tutors delivered lectures, and where courts were held for the cultivation of poetry and music. The decoration of the sliding-screens in this suite calls for special remark. The suite of three rooms forming the Audience Chamber is decorated with Chinese scenes, in deep blue and white, by Hara Zeishō and other modern artists. The ceilings are coffered. The first of these rooms, called *Gedan*, was for persons of lesser rank; the next *Chūdan*, for the higher nobility; the innermost, or *Jōdan*, for the Mikado himself. Most of the other rooms take their names from the subjects delineated in them. The wild-geese in the *Gan no Ma* are by Renzan (Gantoku), d. 1859; the screens of the *Yamabuki no Ma* are by Maruyama Ōryū; the chrysanthemums in the *Kiku no Ma*, by Okamoto Sukehiko. Notice also

the wooden doors of this suite painted with flowers, monkeys, etc. The best are some plum-blossoms by Hata Nanrei, and, at the very end, some wild-geese and a bear by Hara Zaishô.

Here the show part of the Palace ends, the next suite having been closed to visitors ever since the late Emperor made it his residence when passing through Kyôto. It consists of a suite of eleven rooms, called *Tsune Goten*, which, from the 13th century to the 19th, formed the retreat wherein generations of sovereigns lived and died. The actual structure, however, dates only from after the fire of 1854, so that the decoration, though brilliant, is modern. Beyond this are, or were, yet other suites, the residences of members of the Imperial family. One, called *Kashiko-dokoro*, or Fearful Place, in which was preserved the sacred mirror of the Sun-Goddess, has been transferred to Jimmu Tennô's mausoleum in the province of Yamato.

Next door to the Imperial Palace, stands one wing—all that remains—of a smaller one called *Sentô Goshô*,\* formerly inhabited by Emperors' mothers or other retired Imperial personages. The building itself need not detain the traveller; but the *Garden*, or rather park, with its ancient trees, is a delightful spot.

The large brick building noticeable on the hill r. on quitting the Palace, with three others north of it, belongs to the *Dôshisha*, which was founded in 1875 under the auspices of the American Board Mission and comprises a Middle School, a Theological School, and a Girls' School.

*Kitano Tenjin*, commonly called *Tenjin Sama*, is a highly popular temple dedicated to the deity of that name. Entering through the great stone *torii* on the S., we find stone lanterns, and stone and bronze

bulls presented by devotees. Another *torii* and two two-storied gates are passed through,—the last of these being called *Sun-kô no mon*, or "Gate of the Three Luminaries," i.e. the Sun, Moon, and Stars, from representations of those heavenly bodies which can, however, only be distinguished with difficulty among the carving on the beams. The oratory, built by Hideyori in 1607, forms the N. side of a square, the other three sides being colonnades, with the Gate of the Sun, Moon, and Stars of the S. Its dimensions are 58 ft. by 24 ft. The numerous articles inside, notably metal mirrors, are offerings made by the faithful. One of the queerest is a set of framed pictures of the Thirty-six Geniuses of Poetry, made of woven stuffs, which have been presented by the manufacturers, and thus serve as an advertisement. The shrine behind, 38½ ft. by 32½ ft., is separated from the oratory by a chamber paved with stone, having its roof at right angles to the roofs of the oratory and shrine. Behind is the *Jimushi no Yashiro*, or "Temple of the Lord of the Soil," said to have been founded in A.D. 836, together with numerous other small shrines. The treasury is built of wooden beams, the section of each beam being a right-angled triangle with the right angle outside,—a form of construction much followed in this district of Japan. East of the colonnade are the *kagura* stage and the building in which the god's car (*mikoshi*) is kept.

This temple is a characteristic specimen of the mixed or Ryôbu Shintô (see p. 38) style of religious architecture, while the numberless stone lanterns, the stone and metal bulls, the ex-voto shed with its grotesque pictures, the elaborately carved and painted gateways, the swaying lanterns,—all testify to a form of worship of the baser popular sort. Sick believers may be seen rubbing one of the bronze bulls to get relief from their ailments,—the bull's chest if their own chest is what hurts them, and so on.—The yearly festival, with a procession of religious

\*Not accessible to the general public.

cars (*Zuiki Matsuri*), takes place on the 4th October. The 25th of each month is also specially observed.

*Hirano Jinja* is a dingy Shintō temple. The grounds contain cherry-trees, which are visited at night (*yo-zakura*) during the season of bloom.

*Daitokuji* possesses an exceptionally large number of *Kakemonos* and other art treasures; but these have been kept shut up since the temple fell into its present reduced circumstances.

*Kinkaku-ji*, more properly *Rokuonji*, a temple of the Zen sect, takes its popular name from the *kin-ikaku*, or "golden pavilion," in the grounds attached to it.

In 1397, Ashikaga Yoshimitsu, who had three years previously resigned the title of Shōgun to his youthful son Yoshimochi, obtained this place from its former owner, and after extending the grounds, built himself a palace to serve nominally as a retreat from the world. Here he shaved his head, and assumed the garb of a Buddhist monk, while still continuing in reality to direct the affairs of state.

The *Garden* is artistically laid out. In the middle is a lake with pine-clad shores and pine-clad islets, whose quiet charm none would expect to find so near to a large metropolis. The lake is full of a flowering plant called *junsai*, and is stocked with carp, which, when visitors appear there, crowd together at the stage below the Pavilion, in expectation of being fed. All the palace buildings have disappeared, except the *Pavilion*, which was restored in 1906. It stands on the water's edge, facing S., and is a three-storied building, 33 ft. by 24 ft. In the lower room are gilt statuettes of Amida, Kwanon, and Seishi by the carver Unkei, and a seated effigy of Yoshimitsu in priestly garb with shaven pate. In the second storey is a small Kwannon in an imitation rock-work cave, with the Shi-Tennō. The paintings on the ceiling, by Kanō Masanobu, of angels and

peonies are much dimmed by age. The third storey, which was regilt in 1906, in exact imitation of the 14th century original, gives its name to the place. On the top of the roof stands a bronze phoenix 3 ft. high, also formerly gilt.

The large hill seen to the r. from the third storey of the Pavilion is *Kinukasa-yama*.

This name means "silk hat mountain," and was given in allusion to the incident of the ex-Mikado Uda having ordered it to be spread with white silk one hot day in July, in order that his eyes at least might enjoy a cool, wintry sensation.

The guide will probably offer to lead the traveller round the grounds at the back of the Pavilion, where Yoshimitsu's footsteps and doings are tracked with minute care,—the place where His Highness drank tea, the place whence the water for his tea came, the place where he washed his hands, etc.; but these can have little interest for any but a Japanese. The *Apartment*s (17th century), on the other hand, deserve careful inspection. They are in two sets,—one attached to the main building (*Hondō*), with sliding-screens of Chinese sages and other subjects by Kanō Tan-yū; the other, called *Shoin*, decorated with bold sepia drawings of birds and trees by Jakuchū. Folding-screens by Kōrin and Sōami, and numerous *kakemonos* by Shūbun, Eishin, Ōkyo, Kōrin, Sesson, and other celebrated artists, are exhibited from time to time. Those most prized are two by Chō Densu representing the three religious teachers,—Confucius, Buddha, and Lao Tze. There are also some very ancient images, and various relics and autographs of the Ashikaga Shōguns and other illustrious personages. The priest who shows all these treasures sometimes ends up by treating the visitor to tea in the *cha-no-yu* style.

*Tōji-in*, founded in the 14th century by Ashikaga Takauji, will



interest the historical student as containing effigies of nearly all the Shōguns of the Ashikaga dynasty.

The visitor is first led through the priests' rooms, which are rather poor, but contain sundry antique objects, old screens, *kakemonos* by Kanō Tan-yū, five sets of sliding-screens by Kanō Sanraku, representing the Four-and-Twenty Paragons of Filial Piety and other Chinese scenes. Thence to a paved hall at the rear, where he is shown a series of seated lacquer figures of the Shōguns of the Ashikaga dynasty in their court robes and black court caps, and in their right hand the courtier's wand, beginning 1. with \*(8) Yoshimasa, next (7) Yoshikatsu, (6) Yoshinori II, (4) Yoshimochi, (3) Yoshimitsu, (2) Yoshinori I, (1) Takauji. The far end of this hall is occupied by an image of Shaka, flanked r. and l. by Anan and Kashō. Returning towards the door, we have 1. first the statue of Tokugawa Ieyasu, then continuing with the Ashikaga dynasty, (9) Yoshihisa, (11) Yoshitani, (12) Yoshizumi, (13) Yoshiharu,—a degenerate-looking dwarfish man, (14) Yoshiteru, (15) Yoshiaki, fat and sensual in appearance. Most, if not all, may be accepted as contemporary portraits of the personages they represent. Observe that in their time (14th, 15th, and 16th centuries), the Japanese fashion was to wear a moustache and small pointed beard. Takauji's simple grave stands in the garden behind. The inspection of the place concluded, tea is offered in the *cha-no-yū* style.

During the period of ferment which preceded the restoration of the Mikado's authority, it was fashionable among the opponents of the feudal régime to load the memory of the Ashikaga Shōguns with insults that could not safely be offered in a direct manner to those of the reign-

ing Tokugawa line; and one morning in April 1863, the people of Kyōto woke to find the heads of the effigies of Takauji, Yoshinori, and Yoshimitsu pilloried in the dry bed of the Kamogawa at the spot where it was then usual to expose the heads of criminals. Several of the men concerned in this affair were thrown into prison, whence they were transferred to the custody of certain Daimyōs, and not released for some years afterwards.

Omuro Gosho, founded in the ninth century, was burnt down in 1887, and has only been partially restored. Travellers are not advised to bestow time on it, unless it be ascertained that the art treasures are on view. In April, cherry-blossoms adorn the spacious grounds. There is a fine five-storied pagoda, which, with the big gate and a few other of the lesser buildings, escaped the fire.

### Myōshinji.

This large temple of the Zen sect, founded by Kwanzan Kokushi, an abbot of the 14th century, was the place of retreat of the Emperor Hanazono. Hence the *suji-bei* (see p. 95) characteristic of Imperial residences.

The spacious grounds are adorned with magnificent old pine-trees, one of which dates from the year 1462. The temple buildings are massive and well-preserved, and contain a valuable collection of screens, *kakemonos*, lacquer boxes, bronzes, and other treasures. In one square building, called the *Hō-dō* (or *Hattō*), used only on occasions of great ceremony, the floor is tiled, and two rows of large *keyaki* pillars support the ceiling, which is entirely occupied by an immense dragon from the pencil of Tan-yū Morinobu. In another of the same style, called *Butsu-den*, some striking coloured images of Shaka, Anan, and Kashō are seated on a large altar backed by a plain gold ground. The *Kyōdō* contains a huge octagonal revolving bookcase, on the sides of which are some ancient and curious wood-carvings by Chū-en of Buddhist figures (the Eight Tennō) amidst rockery,—all coloured and

\* The numbers in brackets refer to the order of each in the dynasty to which they all belonged.

all in energetic attitudes. The image seated in a chair is Fu Dai-shi, specially appropriate to the place (see p. 45). Leaving these, we walk past the forty-two dwellings formerly occupied by the priests to what is called the *Gyokuhō-in*, which was the Emperor Hanazono's retreat, and which, like the other temple apartments, is profusely adorned with painted screens by classic artists, and has two doors adorned with mother-of-pearl,—loot from Korea in the 16th century. Thence to the Founder's Hall (*Kaisandō*), which is all black,—black tiles, black pillars, a black lacquered altar,—and finally to the tiny *Nehan-dō*, where, on the altar, stands a slab of the alloy called *shakudō*, portraying the entombment of Buddha.

*Uzumasa* is a large and ancient temple standing close to Saga station, and containing a number of very early Buddhist statues, some of them brought from Korea. But there is now no admittance, except by special permit. Fortunately, many of these interesting works of art are exhibited from time to time in the Art Museum (see p. 327).

Saga no Shaka-dō is a fine temple of the Jōdo sect of Buddhists, the present building being about two centuries old. Behind the altar is a magnificent gilt shrine of Shaka, with painted carvings presented by the mother of Iemitsu, third Shōgun of the Tokugawa dynasty. On the doors being opened, a curtain is drawn up, which discloses another set of doors, gilded and painted, and then a second curtain splendidly embroidered. R. and l. are seated images of Monju and Fugen.

The image of Shaka is said to be Indian, and to have been executed from life by the sculptor Bishukatsuma; but it has more the appearance of a Chinese work. Chōnen, a monk of Tōdaiji at Nara, is said to have brought it over in the year 987. According to the legend, it was carved when Shaka Muni was absent in the heaven called Tosotsu-Ten, preaching

to his Mother, during which time his disciples mourned over his absence. King Uten gave red sandal-wood from his stores, and the saint's portrait having been drawn from memory by Mokuren, the sculptor went to work and speedily completed the statue, which was placed in the monastery of Gion Shōja. On the return of Shaka after an absence of ninety days, the image descended the steps to meet him, and they entered the monastery together.

The little *Shari-dō*, or "Relic Shrine," in the garden behind the temple has good wood-carvings. It dates from 1897.

In April and May some fine *kake-monos*, etc., are displayed at the neighbouring large temple of *Tenryū-ji*, an ancient foundation restored after destruction in the civil war of 1868.

Arashi-yama (sometimes called *Ranzan*) is a picturesque gorge of the river Katsura, here called the Ōigawa, and higher up the Hōzuga-wa. The hills are everywhere covered with pine-trees. There are also plantations of cherry-trees, brought from Yoshino in the 13th century by the Emperor Kameyama, and of maple-trees, which add greatly to the natural beauty of the spot in spring and autumn. The place boasts some good *tea-houses*, especially the Sangen-ya. The rafts seen on the river bring down timber from the province of Tamba.

The Nijō Castle\* (*Nijō no Rikyū*).

This edifice dates from 1601, when Ieyasu built it to serve as a *piet-à-terre* on the occasion of his visits to Kyōto. During his time and that of his successors, the Tokugawa Shōguns, it was known as *Nijō no shiro*, or the Nijō Castle. On the 6th April, 1868, the late Mikado, just re-invested in his full ancestral rights by the revolution then in progress, here met the Council of State, and in their presence swore to grant a deliberative assembly and to decide all measures by public opinion. After this, the Castle was for some time used as the office of the Kyōto Prefecture, but was taken over in 1883 as one of the Imperial summer

\* Not accessible to the general public.

palaces. Though as many as possible of the wall-paintings, being on paper, were rolled up and put away during the occupation of the palace by the prefecture, much harm was done to painted doors and to precious metal-work by the almost incredible vandalism and neglect which ran riot at that period all over Japan, when to deface antique works of art was considered a sign of civilisation and "progress." One of these paintings is celebrated in the artistic world under the name of *Naonobu no nure-sagi* ("the wet heron by Naonobu"). It represents a heron perched on the gunwale of a boat. During the reign of prefectural vandalism, this precious work of art was used as a notice-board to paste notifications on! The *Sotetsu no Ma*, or Palmetto Room, was entirely and irrecoverably defaced at the same time. The restoration of the Nijo Palace to something like its former splendour dates from 1885-6, at which time the Imperial crest of the sixteen-petalled chrysanthemum was substituted in most places for that of the Tokugawa Shōguns.

This palace, a dream of golden beauty within, is externally a good example of the Japanese fortress, with its turrets at the corners, its wall of cyclopean masonry, and its iron-bound gates. It is only, however, a fraction of its former self. The present building is what was called the *Ni no maru*, or Second Keep,—the *Hommamru*, or Chief Keep, having been destroyed by fire over a century ago. The visitor, having been admitted through a side door, signs his name in the palace book, and is then conducted to the *Kara-mon* or *Yotsu-ashi-mon*, which is decorated with exquisite metal-work and painted carvings. Opposite stands a second gate, called *O Kuruma-yose*, gorgeous with gold and colours and curious carvings of peonies and phoenixes. Turning to the r., he then enters the Palace proper, and is shown over the various suites of *Apartments*. The chief feature is spaciousness, while the profuse employment of gold as the ground of the mural decorations, and the unusual size and boldness of the paintings on that gold ground give to the whole an aspect of grandeur, power, and richness rarely seen in a

country whose art, generally speaking, restricts itself to the small and the delicate. All the wood used in the construction is *hinoki* or *keyaki*; that of the doors is cryptomeria. The coffered ceilings, too, where not injured, are very handsome. Some were repainted in 1903. The gold-plated copper fastenings used to hide nails and bolts are specially beautiful, being elaborately chased and ornamented. They represent the folded paper called *noshi*, which is used to wrap up presents; together with phoenixes and peonies. The carvings in the *ramma* of some of the rooms are exquisitely minute. One pair in particular, by Hidari Jingorō, in the suite called *O-biroma*, which represents peacocks, is a triumph of art. It was brought from Hideyoshi's famous palace at Fushimi. A peculiarity of some of these carved *ramma* is that, though appearing to be open-work and therefore identical on both sides, the two sides are in reality quite different from each other. Thus, where the obverse has peacocks, the reverse will have peonies.

The first suite of three rooms, adorned with bamboos and tigers, was intended for *samurai* to wait in. To it succeeds a far more handsome suite painted with chamæcyparis and maples and flowering trees; Daimyōs waited here. Thence by a door on which Kanō Tan-yū has depicted a lion which stares straight at the beholder wherever he may stand, to a suite reserved for members of the Gorōjū, or Council of State. Doors having life-like storks and most unlife-like goats lead next to the *O-biroma*, whose innermost room, the *Go Taimenjo*, or Hall of Audience, is the most splendid in the whole palace. It positively sparkles with gold; and the extraordinary size and boldness of the pine-trees (by Kanō Tan-yū) painted all round it produce, in their simplicity, an impression which, when the place was the

scene of the reception by a Shōgun of his prostrate vassals, the Dai-myōs, must have been overwhelming. The *ramma* here represent phoenixes, conventional foliage, and the Tokugawa crest. Notice the two levels in the apartment. The raised portion (*jōdan*) was for the Shōgun, the lower (*gedan*) for ordinary mortals,—an arrangement also met with in some of the other suites. Observe, too, in each suite the *Mi Chōdai*, or Secret Closet, in which sat guards unseen by the assembly. This one has scenes of popular life in Tosa style.

Leaving the Ō-biroma, a glance is taken at the *Garden*, which was designed by Kobori Enshū; then through the ruined Palmetto Room (see small type, p. 322), a Peony Room, and through a door painted with herons, to a suite called *Kuro-Join*, decorated by Kanō Naonobu. The first room has pine-trees and small storks; the second, a gorgeous reception room, is all gold, with double cherry-trees in full blossom. Observe the two beautiful shelves (*chigai-dana*), one of which shows some rude early examples of cloisonné work,—small medallions with the Shōgun's crest. The style of decoration of the *Shiro Join*, the innermost suite of all, differs from the rest, the *fusuma* being of dull gold painted in sepia and pale colours, with Chinese scenes by Kanō Kōi. This suite was for the Shōgun's private use, when he came to Kyōto to visit the Mikado. From this extreme point the visitor is led in inverse order along the back rooms of the various Apartments. The most notable items are a painting of two sleeping sparrows (in the *Shiro Join*), a room with fans and chrysanthemums in slight relief, a room with pine-trees and eagles (back of the Ō-biroma), containing also Hidari Jingorō's *ramma* already described, and a room with wild-geese and herons by Kanō Naonobu.

### Katsura no Rikyū\* (Katsura Summer Palace).

This retreat, which dates from early in the 17th century, formerly belonged to the Katsura family, a branch of the Imperial House. It has been taken over as a summer palace.

The building is a ramshackle place not differing in style from any ordinary Japanese house. On the other hand, the lover of the Kanō school of art, especially of Kanō Tan-yū, will here find welcome material for study. The frescoes in the alcoves are, it is true, sadly decayed. But the sliding screens remain in fair preservation, while Tan-yū's various small drawings of birds and figures on cabinets in the inner rooms are perfect gems. Almost all are in sepia. Notice, furthermore, some wooden doors also painted by Kanō artists, and some tiny specimens of very early cloisonné in the cabinets. The square bamboo frame outside the verandah is called *Tsuki-mi-dai*, or "moon-gazing platform," because it was used by the inmates to sit out on and watch the moon rising over the pine-trees.

One next goes round the *Garden*, a representative example of the best style of Japanese landscape gardening, as practised by Kobori Enshū and the other aristocratic enthusiasts, who, under the general name of *cha-no-yu*, or "tea ceremonies," cultivated all the arts from which æsthetic enjoyment can be derived. The summer-houses in this garden are in the rigidly plain and primitive style which these æsthetes favoured. Then too there are pools, artificial streams, rustic bridges, large stepping-stones brought from the two extremities of the empire or presented by historical personages, trees trained in artificial shapes, islets, moss-clad hillocks, stone lanterns, and carpets of moss. The lake is full of a

\* Not accessible to the general public.

water-plant called *kōhone* (marsh marigold), which generally bears only yellow flowers, but here has red ones as well.

The temple of *Terjin* at *Nagaoka*, in this same direction (near *Mukō-machi* station), is often visited for the sake of its azaleas and pretty lake.

### Tōji.

This temple, founded in the middle of the 8th century, is now the headquarters of the Shingon sect, whose seminary is passed r. on the drive up. The existing structures date from about 1640.

Close by, in ancient times stood the city gate called *Rashō-mon*, the scene of a portion of the legend of the Ogre of Oeyama (see *Japanese Fairy Tale Series*). Another legend attaches to the pagoda itself. This edifice, it is averred, after completion, began to lean to one side. *Kōbō Daishi*, nothing daunted, prayed that it might be restored to the vertical position, and forthwith the pagoda stood straight. A rationalistic version of the story is that *Kōbō Daishi* corrected the tendency of the tower to lean to one side by digging a pond on the other; and a pond full of lotus is shown to this day as a mute witness to the truth of the legend.

This temple should be visited only on the 21st day of the month, when the festival of *Kōbō Daishi* is held. There is also a pretty procession of girls (*tayū no dōchū*) on the 21st April. At other times the place looks dreary. Most of the buildings are in a rude style, with mud floors, pillars and beams coloured red with oxide of iron, and white-plastered walls. Several of the images are attributed to the chisel of *Kōbō Daishi*.

The Shintō Temple of *Inari* (*Inari no Yashiro*) stands on the road to *Fushimi*, close to the railway station. The streets in the neighbourhood are crammed with little earthenware dolls and effigies called *Fushimi ningyō*.

This very popular Shintō temple, the prototype of the thousands of *Inari* temples scattered all over the country, was founded in A.D. 711, when the Goddess of Rice is fabled to have first manifested herself on the hill behind. *Kōbō Daishi*

is said to have met an old man in the vicinity of *Tōji* carrying a sheaf of rice on his back, whom he recognised as the deity of this temple, and adopted as the "Protector" of that monastery. Hence the name *Inari*, which signifies "rice-man," and is written with two Chinese characters meaning "rice-bearing." *Inari* is said to have assisted the famous smith *Kokaji* to forge one of his mighty swords, and to have here cut the rock with it in order to try its blade,—a legend which forms the subject-matter of one of the *Nô*, or Lyric Dramas. Hence this temple is regarded with special reverence by swordsmiths and cutlers. The best time to visit *Inari* is on the occasion of the double annual festival held on two days in early May, which fall differently each year. On the first of these, the procession of sacred cars goes to what is called the *O Tabisho*, or "travelling station," near the temple of *Tōji*, and on the second it comes back again. Throughout the year, on the days of the Horse and the Serpent, devotees make the circuit of the mountain (*O yama suru*), and crowds of them may be often found marching up and down all night long.

The chief entrance is by the great red *torii* just off the main road, then up a flight of steps, and through a large gate flanked by huge stone foxes to the empty *Haiden*, or Oratory. Passing l. the ex-voto shed (some curious pictures), ascending some steps flanked by two stone foxes on pedestals, with wire cages to prevent them from being defiled by birds, and passing r. the *Kagura* stage, one reaches the chief shrine. The pillars of its portal are plain; but the rest of the walls and pillars are painted red or white. Two gilt and gaudily coloured *koma-inu* and *ama-inu* guard the extremities of the verandah. Behind, to the r., is a white godown in which the sacred cars are usually kept. Their decorations in gold, silver, copper, and iron, possess great value. The plain building to the extreme l. is the temple office (*shamusho*).

A path to the l. leads up to a second level space, where stand various insignificant shrines; then up another flight of steps to a shrine called *Kami no Yashiro*, and thence up through more than 400

red wooden *torii*, great and small, placed so close together as to form two nearly parallel colonnades, one ascending, the other descending. This leads to the *Oku-no-in*, a tiny shrine packed with toy *torii*, and having square spaces in front to receive the visiting cards of the faithful. Behind it is a rubbish heap of old toy *torii* and fox images such as are kept in all households and replaced yearly. Beyond the *Oku-no-in*, begins l. what is termed the *Hora-meguri*, or "Circuit of the Mountain Hollows," on account of various fox-holes by the way.

[Rather than make the entire circuit, which is fully a *ri* in length and will take at least 1 hr., visitors pressed for time will do well to strike off r. to a place where there is a little tea-house (*Sasayama-tei*), on the top of a minor hill commanding a view of Fushimi and the Yodogawa. This point can be reached in  $\frac{1}{2}$  hr. from the entrance to the temple grounds.]

On the way are passed large stone boulders with inscriptions, and walls round them, and numerous *torii* in front of each. At each of these "boulder shrines" is a large tea-shed. The top is called *Ichino-mine*, or more popularly *Suehiro-san*. One descends another way, the view just below the summit being particularly fine towards the S., including Uji with its river, the Kizugawa, Momoyama, Fushimi, Yawata, Yamazaki, and on the other side the swamp of Ogura, the Kamogawa, the Katsura-gawa, and the Yodogawa. On the way down are a shrine called *Chōja no Jinja*, a number of sacred boulders as before, and some fox-holes called *O Samba*, supposed to be the places in which the vixen give birth to their young. Just above the latter, 2 *chō* off the road, a fine view of the city is obtained. The path is

good the whole way. This mountain is celebrated for producing the best mushrooms (*matsu-take*) in Japan.

On the 5th June, horse-races and equestrian feats by men in armour may be witnessed at Inari, the riders coming up thus far north from another ancient temple, slightly off the Nara road, called *Fuji-no-mori*, where a festival is held on that day.

A long way S.E. of Inari ( $1\frac{1}{2}$  hr. by two-men jinrikisha from the hotels), stands a temple of the Shingon sect of Buddhists, dedicated to the worship of Miroku and properly called *Sambō-in*, but generally known as *Daigoji*, from the name of the adjacent village. The main edifice has apartments handsomely painted by Kanō Sanraku and other artists, and containing some splendid screens from Hideyoshi's palace at Momoyama. There is also a large pagoda, besides other edifices, interesting as exemplifying different architectural epochs. The garden, too, is very fine. On the top of the hill, at what is called *Kami Daigo*,  $2\frac{1}{2}$  m. further, are several more buildings. The whole neighbourhood is finely wooded, the maples in autumn being exceptionally beautiful.

This spacious foundation dates back to the reign of the Emperor Daigo (A. D. 904), and was restored under Hideyoshi in the 16th century, from which period also dates the garden.

*Tōfuku-ji*, one of the chief temples of the Zen sect, was founded by Shōichi Kokushi in the 13th century. It is noted for the maple-trees lining both sides of a gully, which is spanned by a bridge or gallery called *Tsu-ten-kyō*, that is, "the Bridge to Heaven." This gallery and a tower in the roof give to *Tōfuku-ji* an original and striking appearance. Of the formerly very extensive buildings, only a few now remain. The temple contains some good wooden images, and a

number of wonderful *kakemonos* of the Five Hundred *Rakan* by the famous artist Chô Densu, who spent his long life here as a monk. But its greatest treasure is a huge *kakemono* by the same artist of Shaka's Entry into Nirvâna (*Nehan-zô*), 24 ft. by 48 ft. It is dated 1408, and exposed to veneration on the 15th March. Occasionally a few of the other works of art above-mentioned may be seen at the time of the yearly airing in summer or autumn (date not fixed). At other times, all are shut up.

The temple of *Sen-yûji* was the burial-place of the Mikados from the 13th to the 19th century. But their tombs are never shown, neither are the temple treasures, except that annually on the 8th October one of Buddha's teeth is exposed to public worship. It is enormous, and evidently belonged to some large quadruped, probably a horse.

The insignificant little wooden bridge passed between Tôfuku-ji and Sen-yûji, deserves a word of mention. It is called *Yume no Uki-hashi*, or the Floating Bridge of Dreams, and is the place where, on the occasion of an Imperial interment, the fruit, cakes, and other perishable offerings to a dead Mikado were thrown away into the rivulet below, as the procession wound slowly at midnight towards the place of sepulture.

**San-jû-san-gen-dô**, the Temple of the 33,333 images of Kwannon, the Deity of Mercy (see p. 50).

Founded in 1132 by the ex-Emperor Toba, who placed in it 1,001 images of Kwannon, to which the Emperor Go-Shirakawa afterwards added as many more in 1165, it was completely destroyed with all its contents in 1249. In 1266 the Emperor Kameyama rebuilt it, and filled it with images of the Thousand-handed Kwannon to the number of 1,000. Its dimensions are 389 ft. by 57 ft. In 1662 the Shôgun Ietsuna restored the building, which takes its name, not from its length, but from the thirty-three spaces between the pillars, which form a single row from end to end.

Quite unique is the impression produced by this immensely elongated edifice, with its vast com-

pany of gilded images rising tier above tier. Each image is 5 ft. high, and all represent the Eleven-faced Thousand-handed Kwannon. There are 1,000 of these, the total number of 33,333 being obtained by including in the computation the smaller effigies on the foreheads, on the halos, and in the hands of the larger ones. Three hundred of the large images were executed by Kôkei and Kôei, two hundred by Unkei, and the remainder by Shichijô Dai-busshi. Though all represent the same divine personage, and though there is of course a general resemblance between the figures, it will be found that no two have quite the same arrangement of hands and articles held in them. The large seated figure in the centre is also a Kwannon, while standing round it are Kwannon's Eight-and-twenty Followers (*Bushû*).

A gallery at the back contains some exceptionally fine specimens of Unkei's art,—life-sized wooden statues of the Thunder and Wind Gods and other supernatural beings, wonderfully life-like (though not like Japanese) in the vivacity of their gestures and their excited, passionate countenances. They show traces of gold and colour.

Tradition says that the ex-Mikado Go-Shirakawa, being troubled with severe headaches which resisted all the usual remedies, made a pilgrimage to the shrines of Kumano to pray for relief. He was directed by the gods to apply to a celebrated Indian physician then residing at a temple in the capital. On returning, he at once proceeded thither, and became absorbed in prayer until midnight, when a monk of noble mien appeared, and informed him that in a previous state of existence His Majesty had been a pious monk of Kumano named Renge-bô, who, for his merits, had been promoted to the rank of Mikado in this present life; but that his former skull was lying at the bottom of a river still undissolved, and that out of it grew a willow-tree which shook whenever the wind blew, thereby causing His Majesty's head to ache. On awaking from this vision, the ex-Mikado sent to search for the skull, and having found it, caused it to be enclosed in the head of the principal Kwannon of this temple.—It used formerly to be the cus-

tom for skilful archers to try how many arrows they could shoot from one end to the other of the verandah on the W. front of the building. This was called *ō-ya-kasu*, or the "greatest number of arrows." Broken fragments of them still remain sticking in the beams.

Opposite the large temple of the 33,333 Buddhas, stands a small one whose proper name is Yōgei-in, but which is always spoken of as *Chitenjō*, or the Bloody Ceiling, on account of the following story:—

In 1615, during the war between Ieyasu and Hideyori, 384 warriors of the latter prince were defending this place. When the news of Hideyori's defeat and death at Ōsaka reached them, they with one accord resolved on committing *harakiri*; but averse to polluting his actual apartments with their blood, they ranged themselves in rows on the verandah and there ripped themselves open. There being no one to bury the corpses, these are said to have remained two and a half years untouched. At length, the Shōgun Iemitsu, successor to Ieyasu, admiring loyalty, even in his foes, caused them to be interred and, in order that the scene of so heroic a deed should not be trampled under foot, the verandah was taken up and made into a ceiling.

The verandah ceiling runs round three sides of the building. The priest who acts as guide points out what are supposed to be the marks of blood and decaying corpses, even to the shape of heads, legs, etc., and also shows a number of miscellaneous relics and art objects.—Next door stands

### Chishaku-in.

This temple was brought here at the end of the 16th century from Negoro-ji in Kishū, after the persecution which that splendid ecclesiastical establishment suffered at the hands of Ōda Nobunaga. In 1905-6, one pretty little suite was allotted to Admiral Rojdestvensky during his captivity after the battle of Tsushima.

The spacious *Apartment*s contain miscellaneous antiquities and excellent *kakemonos*, screens, etc. by classic artists. Kanō Nobuharu painted the large flowers on a gold ground in the back suite. The last room—a new one dating from

1895—serves for the reception of guests on funeral and other ceremonial occasions. The *Garden*, by Sen-no-Rikyū, shows to best advantage in the azalea season.

The Art Museum (*Teishitsu Hakubutsu-kan*).

Open daily in summer from 8 A.M. to 5 or 6 P.M.; in winter from 9 to 4, except on the 10th, 20th, and last of every month, and from 20th December to 1st January inclusive. Most of the exhibits, even some of the larger and more precious articles, are changed from time to time.

This and the Museum at Nara contain the two best collections of early Japanese statuary. Splendid specimens, both large and small, are borrowed from time to time from various Buddhist temples in Kyōto and the surrounding provinces, while others have been permanently taken over by the government as "national treasures." Some date from the 7th and 8th centuries when Buddhist carving, under the influence of Korean instructors, was at the height of its peculiar excellence. The other chief contents are beautiful old *kakemonos* and screens, ancient manuscripts, swords, armour, masks, musical instruments, coins, Imperial robes and miscellaneous utensils, embroidery, etc., arranged as far as possible in chronological sequence.

Immediately behind the Art Museum, are the Shintō temple of

*Hiyoshi Jinja* and the Buddhist temple of *Miyōhō-in*. The latter contains numerous art objects, including the palanquin of the Emperor Kōkaku (d. 1817), twelve *kakemonos*, one of each of the *Jū-ni-Ten*, attributed to Kōse-no-Kanaoka, the robes and hat of a Korean king of the end of the 16th century, some curious embroidered *kakemonos* of the Sixteen Rakan, sliding-screens by Kanō Eitoku, etc.

Daibutsu, or the Great Buddha.



Ever since 1568, some colossal image of Buddha has stood on this spot; but one after another was destroyed by fire, earthquake, or lightning. The present wooden figure, which lacks all artistic merit, dates from 1801.

This Daibutsu consists only of a head and shoulders without a body; but even so, it reaches to the ceiling of the lofty hall in which it is enshrined. The head is gilt, but not the shoulders. The dimensions are stated to be as follows:—

Height .....	58 ft.
Length of face .....	30 "
Breadth of face .....	21 "
Length of eyebrow .....	8 "
Length of eye .....	5 "
Length of nose .....	9 "
Breadth of nostril .....	2 " 3 in.
Length of mouth .....	8 " 7 "
Length of ear .....	12 "
Breadth of shoulders .....	43 "

Round the walls hang 188 cheap modern pictures of Kwannon painted on paper, each inscribed with a stanza of poetry. There are also some large pieces of iron, relics of the pillars of a former building. At the top of a gallery behind the image is a rude altar containing a black image of Fudō, which Hideyoshi used to carry about as a talisman. By going round this gallery, one sees into the inside of the image, which contains a quantity of timber framing.

The huge *Bell*, seen on quitting the Daibutsu, is nearly 14 ft. high, 9 in. thick, 9 ft. in diameter, and weighs over 63 tons, being thus one of the four biggest in Japan. The other three are at Ohion-in in Kyōto, at Tennōji in Ōsaka, and at Nara.

The temple called *Toyokuni no Yashiro*, or *Hōkoku Jinja*, near to the belfry on the l. as one departs, is dedicated to Hideyoshi who is worshipped as a Shintō god. The handsome old gate was brought from his palace of Momoyama at Fushimi. The Armstrong gun close to it was captured from the Chinese in 1895. Hideyoshi lies

buried on the hill behind, called *Amida-mine*, where a granite monument 27 ft. high was set up in 1898 to commemorate the tercentenary of his death. The fatiguing climb up is rewarded by a fine view of the city and neighbourhood.

Opposite Hideyoshi's temple is the *Mimi-zuka*, or "Ear Mound," beneath which were interred the ears and noses of Koreans slain in the wars which he waged against their country in the years 1592 and 1597. They were brought home by his soldiers instead of the more usual trophies of heads. The stone monument on it is of the *sotoba* shape (see p. 42).

### Nishi Hongwanji.

By command of Hideyoshi, the Western branch of the Hongwanji sect of Buddhists transferred their head-quarters to Kyōto in 1591, and this great temple was then erected. It has since been repaired every fifty years.

The principal *Gate*, by which the visitor leaves, is decorated with beautifully carved designs of the chrysanthemum flower and leaf. The wire netting which covers its interior part is placed there, as in many other edifices, in order to prevent birds from building their nests among the rafters. The apparently useless wall just inside the gate serves the purpose of securing privacy for the temple, by shutting out the view from the street. The large *ichō* tree in the courtyard is supposed to protect the temple against fire, by discharging showers of water whenever a conflagration in the vicinity threatens danger.

The *Main Temple*, or *Hondō*, is a grand massive structure, as customary with the buildings of this sect. The interior is 138 ft. in length by 93 ft. in depth, and the floor covers an area of 477 mats. In accordance with ancient custom, the nave (*gejin*) is of plain *keyaki* wood. There are great wooden

doors with metal fastenings, and at the sides large paper slides quite unworthy of their surroundings. The bracketings above the massive columns are tipped with white. R. and l. of the chancel are two spacious chambers 24 ft. by 36 ft., with gilt pillars and walls, decorated with the lotus-flower and leaf. In them hang large *kakemonos* two centuries old, inscribed with invocations to Amida in large gold characters on a dark blue ground surrounded by a glory, and portraits of the successive heads of the sect. The front of the nave is completely gilt, and has gilt trellised folding-doors and sliding-screens decorated with snow scenes, representing the plum-tree, pine, and bamboo in their winter covering, the *ramma* being filled with gilt open-work carvings of the peony. The cornice is decorated with coloured arabesques. In the centre of the chancel (*naijūn*) is the shrine, covered with carved floral designs gilt and painted. It contains a seated effigy in black wood of the Founder, about 2 ft. high, said to be from his own hand. Before it stands a wooden altar, the front of which is divided into small panels of open-work flowers and birds against a gilt background. The central apartment has a fine cornice of gilt and painted wood-work, and a coffered ceiling with the *shippō* and *hana* crest on a gold ground. The dim light renders much of the detail obscure. The two Chinese characters on the tablet over the high altar represent the name Kenshin, that of the founder of the sect (see p. 83 under Shinran Shōnin).

Next to the main temple, but of smaller dimensions, is the *Kōdō* or *Amida-dō*, 96 ft. wide by 87 ft. in depth, divided in the same way, but having only one apartment, 30 ft. by 36 ft., on each side of the central chapel, with a dead-gold wall at the back, and a coffered ceiling with coloured decorations on paper. Fancy portraits of Shō-

toku Taishi and the "Seven Great Priests of India, China, and Japan," including Hōnen Shōnin, founder of the Jōdo sect, from which the Shin or Hongwanji sect is an offshoot, hang in these two apartments. A handsome shrine, with slender gilt pillars and a design composed of the chrysanthemum flower and leaf, contains a gilt wooden statuette of Amida, about 3 ft. high, black with age. It is attributed to the famous sculptor Kasuga Busshi. Over the gilt carvings of tree-peonies in the *ramma* are others of angels in high relief. Specially worthy of notice is a sliding-screen close to the entrance on the r. of the altar, decorated with a peacock and pea-hen on a gold ground, perched on a peach-tree with white blossoms. It is by an artist of the Kanō school.

The *Apartments* (not generally accessible) are decorated on a scale of palatial splendour by artists of the Kanō school. The temple grounds are quitted by a splendidly carved gate brought from Momoyama and called *Chokushi Mon*, or Gate of the Imperial Messenger,—also *Hi-gurashi no Mon*, because a whole day might be spent in examining it. The carvings are commonly, but erroneously, attributed to Hidari Jingorō. The subject on the transverse panels is Kyo-yō (Hsü-yu), a hero of early Chinese legend, who, having rejected the Emperor Yao's proposal to resign the throne to him, is represented washing his ear at a waterfall to get rid of the pollution caused by the ventilation of so preposterous an idea; the owner of the cow opposite is supposed to have quarrelled with him for thus defiling the stream, at which he was watering his beast.

### Higashi Hongwanji.

This, an offshoot of the Nishi Hongwanji, was founded in 1692, but the present edifice dates only from 1895. Notwithstanding what has often been

alleged with regard to the recent decay of Japanese Buddhism, the rebuilding of this grand temple was a strictly popular enterprise. All the surrounding provinces contributed their quota,—over a million *yen* in all,—while many peasants, considering gifts in kind to be more honourable and, as it were, more personal than gifts in money, presented timber or other materials. The timbers were all lifted into place by twenty-nine gigantic hawsers made of human hair (*ke-zuna*), which are still preserved in a godown.

This magnificent temple shows what such an edifice looks like when new. So far as plan and style are concerned, the orthodox model of the temples of the Hongwanji sect has been faithfully adhered to, both in the *Daishi-dō*, or Founder's Hall (the main building), and in the subsidiary *Amida-dō* to the l. The former, however, is peculiar in possessing two roofs. Note the splendid bronze lanterns, four in number, namely, one pair at each entrance. The wood of all such portions of the temple as are meant to meet the eye is *keyaki*, excepting the beams in the ceiling which are of pine. There are some good carvings of the signs of the zodiac, of waves, of bamboos, dragons, and angels; and paintings of lotus-flowers of gigantic size on a gold ground. The chief dimensions of the main building, probably the largest in Japan, are approximately as follows:—

Length.....	230 ft.
Depth .....	195 "
Height .....	126 "
Number of large pillars	96
Number of tiles on roof	175,967

On leaving the Higashi Hongwanji, observe the gigantic bronze water-vase and the simple but elegant belfry. The great Gate dates from 1911. Observe Takenouchi Seihō's angels on the ceiling playing musical instruments.

Nishi Ōtani is the burial-place of the larger portion of the body of Shinran Shōnin. The stone bridge spanning the lotus-pond is called

*Megane-bashi*, from its resemblance to a pair of spectacles. Several of the ornamental knobs on the balustrade can be turned round. An inclined way paved with granite and a flight of steps lead up to the handsome Main Gate, inside which l. stands, as usual in the temples of this sect, the *Taiko-dō*, a handsomely carved two-storied structure, which is used as a place of confinement for refractory priests, and receives its name from the drum (*taiko*) which they are set to beat as a penance. There is a fine lotus and dragon fountain in front of the main temple, which is a new building, plain outside, but with a rather handsome interior, a striking effect being produced by the restriction of gold ornamentation to the vicinity of the altar. A gilt figure of Amida stands in a gold lacquer shrine.

Behind, up an alley to the r., is an apartment for the reception of the remains of members of the sect from all parts of the country, whose kinsfolk pay to have one or two of their bones deposited in a general grave near that of Shinran Shōnin. The Kyōto members, on the contrary, are interred in the cemetery, and their graves are visited on the 15-16th October, when the abbot of Hongwanji comes here in state to officiate. The Saint's grave is concealed by a triple fence, and is not shown.—The path up the hill leads through the cemetery to the W. gate of the temple of

### Kiyomizu-dera.

The origin of this temple sacred to Kwannon is lost in the mists of antiquity. According to tradition, the great general Tamura Maro (see p. 85), gave his own house to be pulled down and re-erected in the goddess's honour, for which reason his memory is here specially revered, as is that of the greatest soldier of later times, Hideyoshi.

- A steep street of shops, where brightly coloured earthenware dolls (*Kiyomizu-yaki*), amusingly varied and up-to-date, are to be had, leads

up to this very popular temple, which is situated in a striking position on the hillside, and commands a justly celebrated view of the city. The two-storied gateway at the top of the steps dates from the Ashikaga period, and was restored a bright brick red in 1897. Besides this gate, there are two pagodas each three-storied, and a large green bell dating from the Kwan-ei period (1624-44). To this succeed numerous minor temple buildings, in one of which a fortune-teller plies a brisk trade. The visitor then passes up through a colonnade to the *Hon-dō* or Main Temple, whose rough-hewn columns and bare floor produce an unusual impression. Indeed, the whole aspect of Kiyomizu is original and unique.

This arises partly from the fact that the usual style of Japanese Buddhist architecture is here departed from. Kiyomizu is not a temple in form, but a reproduction of one wing of the Emperor Kwammu's palace at Nagaoka.

The sacred image of the Eleven-faced Thousand-handed Kwannon, a little over 5 ft. high, is contained in a shrine opened only once in thirty-three years. R. and l. are images of the Eight-and-twenty Followers of Kwannon, and at each end of the platform stand two of the Shi-Tennō. The shrine at the E. end contains an image of Bishamon, who, as tradition tells us, appeared to Tamura Maro in company with Jizō (whose image, attributed to the sculptor Enchin, is enclosed in the W. shrine), and promised him aid in his expedition against the Ainos of N.E. Japan. Pictures of the three hang at one end of the inner shrine. The building is 190½ ft. long by 88½ ft. in depth, and 53 ft. in height from the platform. It has a wooden platform in front, called *butai* (dancing-stage), supported on a lofty scaffolding of solid beams, and two small projecting wings which serve as the orchestra (*gakuya*).

The 17th August is the great gala day here, when a classical concert is performed by musicians habited in various antique costumes, seated opposite each other in each wing, like the two sides of a choir. This, the chief festival of the whole year, is called *Rokusai nembutsu*.

On the dancing-stage, extending the whole length of its front, abuts an open hall full of ex-voto pictures, some of which possess artistic merit and historic interest. The immense one on a gold ground fronting the main altar is by Kaihoku Yūsetsu, and portrays Tamura Maro's victory over the Ainos. The three next it to the r. represent meetings of Japanese and Dutch merchants in the years 1624-6, on board Japanese junks of a vanished type. The portion of the temple screened off consists of a corridor called *Naijin*, to which admittance is sometimes granted, and an enclosure or Holy of Holies containing the altar proper, which is called *Nai-naijin*, and never allowed to be entered save by the priests, who perform a highly ornate ritual.

Leaving the main temple, we see l. immediately behind it on a slight eminence, the *Jishu Jinja*, or "Temple of the Original Owners of the Soil," namely, the Shintō deities Ōnamuji, Susa-no-o, and Inada-Hime. It has been stripped of its ornaments, and is not worth going up to inspect. Passing on, we see l. a small eleven-storied pagoda, and then reach the *Oku-no-in* buildings, the first of which to arrest attention is that dedicated to Hōnen Shōnin, which is one of the gems of Kyōto. It counts among the Twenty-five Places sacred to that saint, and dates from 1858. It is separated from the actual *Oku-no-in* by a shed containing a hundred stone images of Jizō,—quaint little things with coloured bibs, for which childless people or people whose children are dead have a special devotion. The style of the *Oku-no-in* repeats that of the Hon-

dō on a smaller and less complete scale. Some recluses of both sexes inhabit the rooms beyond it towards the precipice. The small cascade below is called *Otowa-notaki*. On returning outwards, the visitor will perhaps be shown some gigantic footprints attributed to Kagekiyo (see p. 76).

The **Yasaka Pagoda**, five storeys high, which dates from 1618 and was repaired in 1906, is worth ascending for the sake of the near and complete view which it affords of the city; but the ladder is unpleasantly steep for ladies. This pagoda, like many others in Japan, is dedicated to four Nyorai, namely, Hōjō on the S., Amida on the W., Ashuku on the E., and Shaka on the N. On the eight panels of the doors are paintings on a thin coating of plaster. Of the four images, that of Shaka alone is old. The interior walls and pillars of the basement are painted with highly coloured Buddhist deities.

**Kōdaiji**, noted for its relics of Hideyoshi, belongs to the Rinzai branch of the Zen sect.

Founded in A.D. 838, it underwent many vicissitudes, and was rebuilt in 1605 by Hideyoshi's widow, in order that services might be performed there for the benefit of the souls of Hideyoshi and his mother. Most of the buildings were burnt down in 1893.

The visitor is first ushered into the *Apartments*, which, though of modest proportions, contain some good works of art. There are gold screens by Kanō Motonobu, Kanō Kōi, and Hasegawa Tōhaku. One by Matahei is curious, as representing the arrival of Korean envoys at Sakai, while a brilliant but anonymous *kakemono* depicts the Chinese Emperor Shin-no-Shikō. There are also various relics of Hideyoshi and his wife (Kita-no-Mandokoro),—his writing-box in mother-of-pearl, the black lacquered 'horse' on which she hung her clothes, etc.

From the Apartments the acolyte

who acts as cicerone will show the way to the *Garden*, which was designed by the celebrated aesthete, Kobori Enshū. Its picturesque effect is assisted by the two lofty pine-clad hills that rise behind the trees at the back. We are next made to pass up a gallery, or rather bridge, which was brought from Momoyama. Hideyoshi used to sit on the little square in the middle of this gallery, to gaze at the moon (*tsuki-mi no dai*). Then we come to the *Kaisan-dō*, or Founder's Hall, the painted ornamentation of which is highly original in style. The ceiling is made of the top of Hideyoshi's wife's carriage, and of a portion of the roof of the war-junk prepared for Hideyoshi's use in his expedition against Korea. The four panels of the shrine were painted by Kanō Motonobu. An incense-burner shaped like an octopus, in front of the little altar, was brought from Korea by Katō Kiyomasa. The dragon on the ceiling is by Kanō Eitoku. From the Founder's Hall we pass up another covered gallery, named the *Gwaryō no Rōka*, that is, the Corridor of the Recumbent Dragon, to the *O Tamaya*, or Mortuary Chapel, which contains a seated effigy of Hideyoshi in a shrine having panels of black lacquer with designs in thin gold taken from his wife's carriage. The hat was given to him by the emperor of China. On the opposite side is the effigy of his wife in the garb of a Buddhist nun. The Thirty-six Poets, by Tosa Mitsunobu, hang round the walls. Four sliding-screens by Kanō Motonobu, much injured by time, are also shown. Note the gold pattern on the black lacquer steps inside the altar. It represents rafts and fallen cherry-blossoms floating down the current of a river, and is said to be the earliest example of gold lacquer. The way leads down the gallery again, and so out.

The temple of *Reizan*, next door to Kōdaiji, is dedicated to the

memory of fallen warriors of the late reign, in whose honour a festival (*shōkonsai*), with wrestling and other amusements, is held yearly on the 14th October.

*Shōgun-zuka*, which rises some 570 ft. above the river, commands a wide prospect over the city and surrounding country, up to the mountains bounding the province of Yamashiro on the W. and N.

It takes its name, which means the "generalissimo's mound," from a tradition that when the Emperor Kwammu removed his capital to its present situation, he buried here the effigy of a warrior in full armour, provided with a bow and arrows, to act as the protecting deity of the new city. According to popular belief, this guardian warrior was none other than the famous Tamura Maro.—Admiral Tōgō and General Kuroki planted pine-trees on this spot in 1906 as an offering to him after their victory in the Russian war.

Nearer than *Shōgun-zuka* to the city proper is *Maruyama*, a suburb almost exclusively occupied by tea-houses,—the resort of holiday-makers bent on dancing or drinking. Some may find it more convenient to visit the Higashi Ōtani, Gion and Chion-in temples first, and to take *Maruyama* and *Shōgun-zuka* afterwards.

*Higashi Ōtani*, is the burial-place of a portion of the remains of Shinran Shōnin, founder of the Monto or Hongwanji sect, of Ken'nyo the founder of this its Eastern branch, and of Ken'nyo's successors the later abbots. The grounds are extensive, and finely situated. An avenue of pine-trees leads up to the gateway, which is decorated with good carvings of chrysanthemums and conventional vegetation. To the l. is a small drum-tower similar to that at Nishi Ōtani (p. 330). The temple (*Hondō*), though small, looks rich in its golden simplicity. On the altar stands a wooden statuette of Amida by the sculptor Kwaikei. In a shrine at the r. side hangs a portrait of Shinran Shōnin; at its r. one of Shōtoku Taishi, while

on the l. are various abbots. Observe the "wheel of the law," repeated nine times on the frieze above the main altar. In the grounds near the temple is a splendid bronze fountain, lotus-shaped with a dragon rampant atop. A short flight of steps behind leads up to the tomb,—a plain but solid square structure in granite, in front of which stands a beautiful gate carved by Hidari Jingorō. The fine panels at the sides of this gate, originally gilt, represent l. the carp ascending a cascade,—the symbol of effort and success in life,—and r. the lioness casting her cub down a precipice in order to harden it, both favourite motives with the artists of Japan. On the top of the tomb lies a remarkable stone, called the "tiger-stone" (*tora-ishi*). The arrangements for interring members of the sect are similar to those at Nishi Ōtani.

*Gion no Yashiro*, also called *Yasaka*, stands just below *Maruyama* Park.

This very popular Ryōbu Shintō temple is said to have been founded in A.D. 656 by a Korean envoy, in honour of Susa-no-o. *Gion-ji* was the name given to a Buddhist temple dedicated to Yakushi and Kwanon which stood in the same enclosure, and by popular usage the name *Gion* came to be applied to the Shintō temple as well. *Gion*, it may be observed for the sake of those familiar with Indian Buddhism, is the Japanese rendering of *Jētavana Vihara*, the name of the park or monastery presented to Buddha by Anathapindaka.

The chief building (*Honden*) is roofed with a thick layer of bark. No admittance to the interior. A lively fair is held at *Gion* on the 1st of each month. The annual festival takes place on the 17th and 24th July. On the first of these dates the god goes to his *O Tabisho*, and on the second he returns. The mythological cars are handsome. Curious, too, is the "fire festival" held at midnight on the last night of the year, when the faithful come in crowds to get new fire for their households.

The *Dancing and Singing Girls' School* (Nyōkōba), near Gion, may be found interesting. It should be visited about 11 A.M. Introduction from the Hotel necessary.

Chion-in, the principal monastery of the Jōdo sect, stands on a hill in Eastern Kyōto in a situation recalling that of many fortresses. Near its gate, in Awata-guchi, is the celebrated pottery of *Kinkō-zan*.

This temple was founded in A.D. 1211 by Enkō Daishi (see p. 71). Most of the present buildings date from 1630.

A broad avenue between banks planted with cherry-trees leads up to the main gate, or *Sammon*, a huge two-storied structure, 81 ft. by 37½ ft., the total height from the ground being 80 ft. One of two alternative flights of steps—one straight and steep, the other winding gently to the r.—conducts us to the great court and to the front of the main temple. On the r., on a small elevation among the trees, stands the belfry completed in 1618, containing the *Great Bell*, height, 10.8 ft.; diameter, 9 ft.; thickness, 9½ in.; weight, nearly 74 tons. It was cast in 1633. The temple, which faces S., is 167 ft. in length by 138 ft. in depth, and 9½ ft. in height from the ground. It is dedicated to Enkō Daishi, whose shrine stands on a stage, called *Shumi-dan*, at the back of the chancel, within a space marked off by four lofty gilt pillars. The gilt metal lotuses in bronze vases, which stand before the front pillars, attain a height of 21 ft. from the floor, being nearly half the height of the building. The dimensions and the confinement of decoration to this single part render the interior very effective. On the W. of the chief shrine is a second containing memorial tablets of Ieyasu and his mother and of Hidetada, while on the opposite or E. side are Amida in the centre and the memorial tablets of successive abbots.

Under the eaves of the front gallery is an umbrella (*naqa-e no kasa*), said to have flown thither from the hands of a boy whose shape had been assumed by the Shintō god of Inari, guardian deity of this sanctuary.

East of the main temple is the *Library*, containing a complete set of the Buddhist canon. Behind the main temple, is a gallery the creaking of whose floor is compared by the Japanese to the voice of the nightingale (*uguisu-bari*)! This takes us to the *Shūei-dō*, containing two handsome altars, one of which holds Amida by Eshin Sōzu, with Kwannon and Seishi r. and l., the other a very large gilt Amida by the brothers Kebunshi and Kebundō. To the r. of the large image sits Monju in the habit of a priest. After viewing these, one is shown over the *Goten*, or Palace built by Iemitsu, which is divided into two parts, called respectively *Ō-Hōjō* and *Kō-Hōjō*. The decorations on the sliding-screens by artists of the Kanō school are very fine, though some have faded. There are two rooms painted with cranes and pine-trees by Kanō Naonobu; then other rooms with pine-trees only, by Naonobu and Nobumasa, once occupied by the late Emperor. One fine room by Kanō Eitoku has snow scenes. The next room, also adorned with snow scenes, was the reception room of the Imperial Prince chosen as high priest. The Sixteen *Rakan* in the next room to this are by Nobumasa. Returning to the back of the *Ō-Hōjō*, we reach a small eight-matted room decorated by Naonobu with the plum and bamboo, which is called *Miya Sama no o Tokudō no Ma*, that is, "the room in which the Prince was initiated into the priesthood." The chrysanthemums in the room next to this are by Nobumasa, by whom too are the celebrated sparrows (*nuke-suzume*), which were so life-like that they flew away and left only a faint trace behind, and the

*i-naori no sagi*, or "egret in the act of rising." In the verandah are a pair of wooden doors painted with pine-trees, which are said to have been so realistic as to exude resin. After these come rooms by Tan-yū, with willow-trees and plum-blossoms covered with snow.

After finishing with the Apartments, a long gallery takes the visitor from the main temple to a secondary one called *Amida-dō*, which dates from 1910, and is a model at once of golden splendour and of good taste. A large image of Amida occupies the centre of the altar. The tomb of Enkō Daishi is situated further up the hill, and is reached by ascending the steps E. of the main temple. His festival is celebrated on the 19th—24th April with a grand religious service, and also with less pomp on the 24th day of every month, on which occasion the great bell is rung. Close to Chion-in stands the

#### Awata Palace (*Awata no Goten*).

It was built as a place of retirement for the Emperor Seiwa in A.D. 879. Down to the revolution of 1868, Awata was the residence of an Imperial Prince-Abbot, called Kuni-no-Miya. The old edifices having been destroyed by fire in 1893, one of them, the *Shishin-den*—a miniature Imperial Palace—was rebuilt in 1895, another, called "*the Small Palace of the Empress Go-Sakuramachi*," in 1909.

It merits a visit for the sake of its gold *fusuma*, still handsome despite the wear of age. The first room is by Tosa Mitsunobu; second, Kanō Eitoku; third, Sumiyoshi Gukei; fourth, Shimada Kazue-no-Kami; fifth, Kanō Kohōgen Motonobu (this temple-like room contains the funeral tablets of several Emperors); sixth, Kanō Eitoku; seventh (with the Imperial seat), Kanō Juseki. All the rooms contain other art objects such as screens or Imperial autographs. Ten of the *sugi-dō*, or wooden doors, deserve special notice, on account of their quaint paintings by Sumiyoshi Gukei of the festival of Gion with

its mythological cars. At the back of this suite of apartments runs a *Gallery*, in which are exhibited various screens, *kakemonos*, statues, etc. The second suite—that dating from 1909—is next visited. It, too, is adorned with charming gold *fusuma* by artists of the Kanō school, brought from the castle of the lord of Akashi in Harima. Kanō artists likewise executed the fine paintings of flowers and birds on the wooden doors. The *Garden* (by Sōami and Kobori Enshū), with a tea kiosk, is visited last. The azaleas are specially numerous and beautiful. Up a mound at the back are the godown containing many treasures, and a resting-place which commands a good view of the N. part of the city, shut in r. by Hiei-zan, l. by Atago-yama.

The **Commercial Museum**, just below Awata, deserves a visit, as specimens can there be inspected of the products of the looms, kilns, and other art factories for which Kyōto is famous. A small *Zoological Garden* stands near.

Hard by rises a highly interesting edifice known as the *Tai-kyoku-den*, or *Heian Jingū*, inaugurated in 1895 to commemorate the eleventh centenary of the founding of Kyōto by the Emperor Kwammu (see small type on page 315) in A.D. 793-5.

The object aimed at in this work was to reproduce, as faithfully as possible, the original Imperial Palace of that early age. Various considerations, however, necessitated a reduction in scale (ranging in different parts from three-fifths to four-fifths of the original), and the omission of a Buddhist temple and a whole nest of official buildings that clustered around the ancient Mikado's abode. The site, too, is different, the original palace having stood not far from the modern Castle of Nijō.

In the 8th century, Chinese ideas had recently civilised Japan, and penetrated into every domain of thought and activity. Hence the green porcelain tiles, the garish red and yellow paint, the tip-tilted



turret roofs. Wood is the material chiefly employed; but the floors and steps are of stone, mostly granite. The red pillars are *chamæcyparis* wood lacquered over. There is a large central hall (the *Tai-kyoku-den* proper); and on either side of it, like wings, stretch semi-circular galleries ending in a pair of five-fold turrets, that on the r. being intended for a drum-tower, that on the l. for a belfry, as the drum and bell were the two instruments employed to regulate the Court ceremonial. There were no mats in those days, and the doors resembled rather those of European houses than the sliding paper doors of modern Japan. Right round the enclosure runs a low red paling with gold knobs (*giboshi*). There is a spacious court in front of the *Tai-kyoku-den*, to which a fine gateway of architecture similar to that of the main building gives access. Behind is a Shinto shrine where the Emperor Kwammu is worshipped, and behind it again, out in the street, a tall metal monument called *Sōrintō* (see illustration on p. 195).

A "Historical Festival" (*Judai Matsuri*) takes place here annually on the 22nd October, its name being derived from the circumstance that the costumes of various periods of Japanese history are represented in it. Deputations from the different wards of the city meet in front of the Municipal Hall, and march in procession through the principal streets to the *Tai-kyoku-den*.

Next door to the *Tai-kyoku-den* stands the *Butoku-den*, or Hall of the Military Virtues Society, which was founded in 1896, and now numbers over a million members of both sexes and all ages from eight years upwards. Here may be seen almost daily contests of fencing, *jūjutsu*, archery, etc. Special function on the 4-7th May.

On the way to Nanzenji one passes what looks like a railway, but is really only a portage between the two sections of the *Lake Biwa Canal* where the boats

which navigate on either side are placed on trucks and rolled along for a few hundred yards. This spot is called *Ke-age*. Through the grounds of Nanzenji, too, passes the aqueduct that conveys water from Ōtsu to Kyōto,—a red brick structure, whose arches rather add to than deteriorate from the picturesque-ness of the place. From *Ke-age* the visitor should send round his jinrikisha to meet him, while he walks in a few min. along the aqueduct to the temple of

### Nanzenji.

This temple of the Zen sect was inhabited by the Emperor Kameyama at the end of the 13th century, and rebuilt by Ieyasu in 1606. The main edifice, burnt in 1895, was rebuilt in 1910, but the priest's apartments escaped the fire, as did the two-storied gateway, dating from 1628, in which the famous robber Ishikawa Goemon (see p. 75) is said to have taken up his abode.

The *Apartments* (*Hōjō*) deserve inspection,—both the front suite, though time has somewhat dimmed the *fusuma* by artists of the Kanō school, and more especially the back suite (*Ura-Hōjō*), which is resplendent with large life-like tigers on a gold ground by Tan-yū. A final room behind, once tenanted by the Emperor Go-Yōzei, is extremely ornate with a large waterfall and Chinese female beauties in ideal landscape. There are also many *lakemonos* and screens, which are changed from time to time. The *Garden* is in the severest *cha-no-yu* style,—to European eyes merely a small sandy court with a few stones and forlorn bushes; but Japanese imagination sees in it a representation of the place where the tigress teaches her young how to cross a river.—The Emperor Kameyama's actual abode, stands on the opposite side of the road, but is not shown to visitors. His grave is in the garden. Another of the attached buildings, sometimes shown and called *Konchi-in*, has spacious Apartments

adorned with *fusuma* by artists of the Kanō school besides other treasures. It was a residence of the Shōguns when they visited Kyōto.

Eikwandō is a temple situated amidst maples and pines, with lichen-covered graves rising tier above tier, and various antique buildings on the hillside.

Originally founded in A.D. 855, this temple of the Jōdo sect was restored in the 2nd year of the Eikwan period (A. D. 984), whence its name and that of its most famous abbot (1032-1111).

The main building which holds a famous image called *Mi-kaeri no Amida*, or "Amida Looking over his Shoulder," was repaired about 1880 in handsome style. The image is 2½ ft. high, the drapery well-rendered, the head half-turned round to the l., as if looking backwards. It is kept enclosed in a shrine on the high altar, and those desirous of viewing it must apply to the priest in charge. The image will then be unveiled with some little pomp and circumstance, tapers lighted, and a bell rung, while the priest mounts up on the altar beside the image, and recites the legend.

It is as follows: Eikwan, who used to spend his time in walking round the image repeating the formula *Namu Amida*, one day heard his name called twice or thrice, and looking round, perceived the image with its face turned in his direction, and so it has remained fixed unto this day. Eikwan's own statue is one of those placed to the r. of the altar and a little behind it, so that Amida now permanently looks towards him. A sequel to the legend says that a certain Daimyō, lord of Akashi, having doubted the image's power, struck it on the right side in order to see what would happen, whereupon blood flowed from the wound down on to its breast.

The pond at Eikwandō is a favourite spot for picnics.

Immediately beyond Eikwandō lies *Nyaku-ōji*, in a shady glen, whither the townsfolk resort in summer to make merry with wine, to bathe under the slender water-

fall, and to view the maples in autumn. Just above is a little *Christian cemetery*, where, among others, the first Protestant leader Joseph Nijima, lies buried.

Kurodani is another temple of the Jōdo sect, beautifully situated on the side of a wooded hill. Annual festival, 19-24th April.

It stands on the spot where the founder Hōnen Shōnin built his humble cabin abandoning the Tendai school of Hiei-zō and is named after the "black ravine" that mountain where he had previously resided. The temple of Kurodani was begun at the end of the 13th century, but the present buildings date only from the latter part of the 18th century. The chief historical interest of Kurodani is in connection with the true and touching story of *Kumagai Naokane* (see p. 17) who here exchanged the sword of a soldier for the monk's rosary and lived long penance.

The two two-storied main gates impresses the beholder by its simplicity and sober good taste. The front of the main temple are two curiously trained pine-trees,—one called *Ōgi no Matsu* because fan-shaped, the other to the r., *Yorikake-matsu*, because Naokane is said to have hung up his armour on it. The altar of the main temple is a grand mass of gold, with gold baldachin in the centre, with all around hang beautiful six banners (*maru-bata*) and the metal ornaments known as *keman*, which represent the head-dresses of figures. A richly gilt shrine contains the effigy of Hōnen Shōnin, carved by himself in 1207, and first brought to this monastery in 1609; it is seated wooden figure, with the palms rubbed off by frequent cleaning. Two long lacquered boards, with texts containing the fundamental maxims of the sect, hang on two pillars r. and l. of the altar. Behind the altar, in the gallery, is a large bold picture of Seishi Bosatsu called *happō shōmen*, because his eyes seem to look straight at the beholder, wherever he may stand. It is by Tansaku. Some very large

and splendid *kakemonos* are displayed in this temple from time to time. One is a painted *mandara* (see p. 94), a modern copy of a celebrated piece of embroidery in lotus-threads by Chūjō-Hime. The other, dating from 1669, is embroidered, and is an excellent specimen of that art. It represents Buddha's Entry into Nirvāna (*Nehan-zō*).

In the *Apartments*, which are fine and spacious, a number of works of art are preserved. Especially noteworthy—indeed unique in Kyōto—are the sliding-screens by Kubota Beisen in a suite of three rooms,—one decorated with terrific dragons, one with a phoenix and lions, one with tigers more than life-size, all in black on a gold ground and in perfect preservation. This artist's style, though not free from conventionality, hits off the characteristic of each animal to the life; the tigress with her cubs is a particularly remarkable achievement. A beautiful object—the combined product of Beisen's vigorous pencil and of the lacquerer's and metal-worker's skill—is a set of panels representing the pine, bamboo, and plum-blossom in a room called *Mikado O Nari*, because Emperors have honoured it with their presence. The folding-screens and *kakemonos* and miscellaneous objects of art and antiquity are too often changed to admit of detailed mention. The following, however, seem to be permanent:—a grotesque black statuette of Jurōjin by Hidari Jin-gorō, a remarkable *kakemono* of fifty Buddhas whose bodies and halos turn out on inspection to be nothing but the Buddhist invocation *Namu Amida Butsu* constantly repeated, a gilt statue of Amida by Eshin, and round the walls of the same room the whole biography of Hōnen Shōnin in a set of minutely and brilliantly painted *kakemonos* by an unknown artist. The fossil head and horn of some animal asserted to be no less than a dragon

are displayed with much pride. In another room is an autograph of Hōnen Shōnin in a magnificent gilt shrine adorned with birds of paradise in relief, and in a small separate room a *kakemono* of Naozane, together with his rosary, his enormous rice-pestle, and his tremendously long and heavy sword. No wonder that the hero is alleged to have been 7 ft. 8 inches in stature! Next come more images, Amida by Jikaku Daishi with Fudō and Benten, and beyond these a *kakemono* of the Five-and-twenty Bosatsu,—Amida in the middle, with rays of light streaming from his eye. The last rooms shown have sliding-screens by Tessai,—very bold black and white foliage,—and a beautiful flight of crows by Beisen. Behind the Apartments lies a pretty garden, the water meandering, through which is called *Yori-sute no Ike*, because Naozane threw his armour into it.

On quitting this temple, the visitor should glance in (ahead and to the l.) at the fine large gilt image of Amida by Genshi Sōzu, in the lesser shrine dedicated to that deity. The *Kumagai-dō*, dedicated to the memory of Kumagai Naozane, who dwelt in this hut (as it then was) for over twenty years, looks very shabby after the magnificence of the main temple; but the quantity of small ex-voto tablets with which it is plastered, prove it to be a shrine popular with the common people.

An inspection of these tablets will show that every one of them represents a child having its head shaved (not cut off, as might at a first glance be supposed!). They are presented as grateful tokens by the parents of children who had hitherto always howled when being shaved, but who came to enjoy that operation in consequence of an application of the holy water from the neighbouring well.

The graves of Kumagai and Atsumori lie off the way, and are scarcely worth turning aside to see. But the walk through the *Cemetery*

and the wood to the next sight—Shinnyo-dō—comes as a relief after much temple-viewing. The Cemetery, which is extensive and prettily situated on the side of a hill crowned by a pagoda, contains several large bronze Buddhas. Most of the graves are those of Kyōto tradesfolk. Towards the end l. is a monument formed of numerous ancient grave-stones, heaped together and surmounted by a tutelary Buddhist deity. The temple of Shinnyo-dō itself, which is a solid structure belonging to the Tendai sect, has on its handsome high altar an image of Amida attributed to Jikaku Daishi. At the back of the altar is a fine picture of Shaka, with Fugen and Monju on his r. The inscription on the tablet over the entrance is by Kōbō Daishi.

The characters on this tablet are, or should be 眞如堂, *Shin-nyo-dō*. But the middle one is not perfectly formed, whence the proverb *Kōbō mo fude no ayamari*, "Even Kōbō Daishi sometimes wrote wrong," as we say that "Homer nods." Kōbō Daishi, be it remarked, was as famous for his calligraphy as for his piety and intellectual and physical vigour.

Before reaching the next great sight, we pass the prettily situated temple of Hōnen-in.

Ginkaku-ji stands outside the N.E. end of Kyōto, at the base of a range of hills forming a spur of Hiei-zan.

In 1479 Ashikaga Yoshimasa, after his abdication of the Shōgun's dignity, built himself a summer palace here. The two-storied building, called *Ginkaku* (Silver Pavilion), was a summer house in the garden of his principal reception hall, built in imitation of the *Kinkaku*, or Golden Pavilion, of one of his predecessors (see p. 319). The garden was designed by Sōami. It was at Ginkaku-ji that Yoshimasa, with Sōami and Shukō, his favourites, practised the tea ceremonies, which their patronage elevated almost to the rank of a fine art.

The visitor is first shown over the Apartments, the artist of which *par excellence* is Buson. His sliding-screens are all either black and

white, or else in the very pale style called *usu-zaishiki*. One room *Taigadō*, is by another artist. After the rooms thus adorned come two rooms dating from 1895, a reproduction of a little suite in which the Shōgun Yoshimasa used to practise the æsthetic art of incense-sniffing.\* Next is a tiny tea-room, the first in Japan built in accordance with the canon prescribing 4½ mats as the proper size for such rooms. It has some paintings by Sōami, Ōkyo, and Hōgen Motonobu, almost effaced by time. We then reach a room adorned with small figures of Kubota Beisen, and another containing an image of Yoshimasa in priestly robes, very brown with age but startlingly life-like. To this succeed other rooms with screens and *kakemonos* by Kose-no-Kanaoka, Sesshū, Chō Densu, etc. Outside all these last is the Garden, which produces a charming effect, derived in part from the genuinely natural aspect imparted to it by the high thickly pine-clad hill behind. The curiously shaped heap of white sand seen on entering the garden is called *Gin Shadan*, or the Silver Sand Platform; it keeps so hard as only to need raking every forty days. Here Yoshimasa used to sit and hold æsthetic revels. The smaller one behind is called *Kōgetsu-dai*, or Mound Facing the Moon, where he used to moon-gaze. There is a lake of course, as in all these gardens; and as usual, each stone, each bridge, each tree of any size has its name. The rill is called *Sen-getsu-sen*, or the Moon-washing Fountain; a stone in the pond is the Stone of Ecstatic Contemplation; a little bridge is the Bridge of the Pillar of the Immortals, etc., etc. The (very dingy) *Ginkaku*, or Pavilion, never was coated with silver, as its name would imply, Yoshimasa having died before

\* See *Things Japanese*, article "Incense Parties."

he had got so far; but there are traces of ornament and colour. It contains a quaint little altar with a thousand tiny images of Jizō and, upstairs, a gilt wooden image of Kwannon by Unkei, in the hollow trunk of a sandal-wood tree. The priestly guide will probably offer the visitor tea in the *cha-no-yu* style.

The modern brick buildings in this neighbourhood are those of the *Imperial Kyōto University*, established in 1897.

#### Shimo-Gamo.

Founded in A.D. 677, this was one of the "twenty-two chief temples" of the empire, and is still one of those maintained at the expense of the state. Outside the watch-house facing the main gate, is suspended a long picture of Kōmei Tennō's progress hither in 1863,—a great event at the time, as it was a practical demonstration of the possibility of the Mikado emerging from his seclusion to take part in matters political, and thus inaugurated the system under which his son, the late Emperor, governed as well as reigned.

This extensive set of Shintō religious buildings, now sadly dingy with age, stands in a splendid grove of patriarchal maples, cryptomerias, and evergreen oaks. The temple is surrounded by a red and white colonnade, with a two-storied gate-house of the same colours. One of the smaller shrines near the ex-voto shed is the object of a peculiar superstition. It is believed that evergreens of any species resembling the holly will be converted into holly if planted before this shrine; and shrubs supposed to be in process of transformation are pointed out by the hostess of the adjacent tea-stall.

On the 15th May, a procession leaves the Imperial Palace to visit this temple and the next, affording a good opportunity of seeing the ancient official costumes. There are also horse-races. This festival is called *Aoi Matsuri*, and is a survival of the custom of occasional visits to these temples by the Mikado in person.

A pretty road leads from Shimo-Gamo to Kami-Gamo through an avenue of pine-trees 50 *chō* long, formerly the scene of many an Imperial progress, with the Kamogawa to the r., up whose course the avenue leads, while Hiei-zan rises behind it and Kurama-yama ahead.

#### Kami-Gamo.

This Shintō temple is usually said to have been founded in A.D. 677. According to the legend, as Tama-yori-Hime, daughter of the god Kamo-no-Taketsumi, was walking by the side of the stream, there came floating towards her a red arrow winged with a duck's feather, which she picked up and carried home. Shortly afterwards she was discovered to be pregnant, and she eventually gave birth to a son. The father was unknown; and as her parents disbelieved her assertion that she had never known a man, they determined, as soon as the child could understand what was said to it, to solve the mystery by resorting to a kind of ordeal. Inviting all the villagers to a feast, they gave the child a wine-cup, telling him to offer it to his father; but instead of taking it to any of the company, he ran out of the house and placed it in front of the arrow which Tama-yori-Hime had thrust into the roof. Then transforming himself into a thunderbolt, he ascended to heaven, followed by his mother. This myth evidently originated in an attempt to account for the name of the river *Kamo*, which means "wild-duck."

The temple buildings, numerous and extensive, are now shabby with age; but the park is spacious and impressive.

*Shugaku-in\** is an Imperial garden, or set of gardens, on a spur of Hiei-zan, planned by the Emperor Go-Mizuno-o in the 17th century, and added to by Kōkaku Tennō, great grandfather of the present sovereign. Charming view from the top over the Kyōto plain, the N. half of the city, the pine-clad hills, and the gardens themselves below. Of the small wooden structures which the guide points out, the first and fourth are merely rooms for the tea-ceremonies, and the third a rest-house. The second

\* Not accessible to the general public.

alone, named *Shoin*, which was the Empress's dressing apartment, deserves careful inspection. It contains some pretty sliding screens and unusually fine painted doors by Sumiyoshi Gukei, —two showing quaintly elaborate cars full of revellers at the Gion festival, and one of large fish in a net. The bridge further on is in Chinese style.—To one, like the Mikado of old, continually shut up between narrow walls and an etiquette as narrow, the change must have been refreshing indeed to this height whence the city could be seen only in the dim distance, and all around was sweet verdure and rural stillness. But visitors who may think of including Shugaku-in towards the end of a long day, are warned that it entails a good deal of climbing up and down the hillside, especially as the furthest parts are the best.

#### ENVIRONS OF KYŌTO.

As may easily be seen by reference to the map, several of the temples and other places already mentioned are, strictly speaking, in the environs of Kyōto rather than within the limits of the city itself, owing to the notable shrinkage of the latter in modern times. The following, however, lie still further afield, demanding each the greater part of a day to do comfortably.

1. **Rapids of the Katsura-gawa and Arashi-yama**, famed for cherry-blossoms and autumn tints (see also p. 321). This expedition makes a pleasing variety in the midst of days spent in visiting temples. The best way\* is as follows:—jinrikisha from the hotel to *Nijō station* on the W. side of the city, whence rail to *Kameoka*,  $\frac{3}{4}$  hr., and from there on foot or by jinrikisha in about 10 min. to the vill. of *Hōzu*. The short rail-

way trip is highly picturesque, the line running along just above the dashing river. The engineering difficulties to be overcome were great, and no less than eight tunnels had to be pierced on the way up the side of the ravine. At *Hōzu*, boat is taken for the descent of the rapids down to the landing-place at *Arashi-yama*. The charge for a large boat is  $6\frac{1}{2}$  yen, with 1 yen additional for each extra man in flood-time, unless the river be so high that they decline to go altogether. But it is advisable to reach *Hōzu* before noon, as 50 sen extra is charged after that hour for each man, on the ground of their not being able to re-ascend the river the same day. (Visitors from *Kōbe* or *Ōsaka* must change at the *Kyōto* station into a *Kameoka* car.)

The *Rapids* commence about 10 min. below *Hōzu*. The bed of the river is very rocky, but the stream at its ordinary height not particularly swift. The scenery is charming, the river at once entering the hills which soon rise precipitously on either hand, and continuing its course between them for about 13 miles to *Arashi-yama*. Of the numerous small rapids and races, the following are a few of the most exciting:—*Koya no taki*, or Hut Rapids, a long race terminating in a pretty rapid, the narrow passage being between artificially constructed embankments of rock; *Takase*, or High Rapid; *Shishi no Kuchi*, or The Lion's Mouth; and *Tonase-daki*, the last on the descent, where the river rushes between numerous rocks and islets. One *ri* before reaching *Arashi-yama*, the *Kiyotaki-gawa* falls in on the l. The passage takes on an average about  $1\frac{1}{2}$  hr., but less in flood-time. There are several good *tea-houses* at the landing-place at *Arashi-yama*, whence to the chief hotels in *Kyōto* takes less than 1 hr. in jinrikisha with two men; or one may avail oneself of the train between *Saga* and *Nijō* stations.

\* The electric tram starting from *Shijō* is less convenient.

2. Over Hiei-zan to Ōtsu and back. This delightful excursion may be varied as to its details. Even pedestrians should in any case take jinrikisha over the flat to *Shirakawa* (about 40 min. from the hotels), whence walk up to Shimeiga-take—the highest point of the mountain—and down to Sakamoto, one of the jinrikisha-men acting as guide; an alternative is to go on horseback the whole way. At Shimo Sakamoto new jinrikishas should be engaged, and the great pine-tree of Karasaki visited on the way into Ōtsu, whence return to Kyōto by one of the ways indicated on p. 345. —Another plan, affording, perhaps, the best impression of the former temple city is to take jinrikisha to Yase.

From time immemorial, the nurses for infants of the Imperial family have been drawn from among the stalwart women of this village and of the neighbouring village of Ōhara.

(about 6 m.), whence on foot or in *kago* to the top through beautiful lines of trees and temple grounds, and down to Kami Sakamoto. It is a long day's trip in either case. The celebrated view from the summit of Hiei-zan includes a fine panorama of the valley of Kyōto and of Lake Biwa and its shores. Only towards the N. is the prospect cut off by Hirayama. Arrangements should be made for lunching at the summit, in order to enjoy the view at leisure. This grassy spot, known by the name of *Shimeiga-take*, rises to a height of some 2,700 ft. above sea-level. The stone figure in a stone box on the top represents Dengyō Daishi (see p. 71), so placed that he may gaze forever at the Imperial Palace in Kyōto. Should the weather turn bad or be too cold for lunching on the hill-top, shelter may be found at a tea-shed called *Benkei-jaya*, 8 *chō* on the way down to Sakamoto.

[Those bent on temple-seeing might like to make a detour

of  $\frac{1}{2}$  hr. from this tea-shed to some buildings lying away down the N. side of the mountain, namely, the *Jōdo-in*, where Dengyō Daishi reposes, the *Benkei Ninai-dō*, so-called because Benkei is reputed to have carried hither the two buildings composing it, by balancing on his shoulder the corridor which connects them, the *Shaka-dō* in good preservation, and a fine gilt *Sōrintō* (see p. 195).

A further detour, not recommended, takes one some 8 *chō* lower still to the decaying temple of *Kurodani* (cf. p. 337), which lies in a sombre ravine. All these holy places are visited by pilgrims.]

The original name of Hiei-zan was Hieno-yama, perhaps meaning the Chilly Mountain; and the Shintō temple of Hie-at Sakamoto at the E. foot of the mountain, popularly known as Sannō Sama, is called after it. Hiei-zan doubtless gained religious importance from the fact of its position N.E. of the Imperial Palace at Kyōto (cf. p. 127, small type). During the middle ages, Hiei-zan was covered with Buddhist temples and seminaries collectively known as Enryaku-ji, the total aggregate of such buildings being stated at the extraordinary number of 3,000; and the monks, who were often ignorant, truculent, and of disorderly habits, became the terror of Kyōto, on which peaceful city they would sweep down after the manner of banditti. At last, in 1371, the great warrior Nobunaga, in order to revenge himself upon the monks for having sided with his enemy Asakura, Lord of Echizen, attacked the temples and committed them to the flames. The monks were dispersed far and wide until the accession to power of the Tokugawa Shōguns, who re-established the institution on a smaller scale.

On the way down from Hiei-zan towards Lake Biwa, several of the Buddhist buildings that have survived to the present day are passed, notably the massive *Chūdō* and *Kōdō*, till at the base, just before the vill. of *Kami Sakamoto* we reach the large Shintō temple of *Sannō* or *Hiyoshi*, together with a number of subsidiary shrines, some so small as almost to look like toys.

The stillness of the now half-deserted temples, the shade of the grand old trees, and the plashing of rills of water through the spacious grounds, produce an impression of solemnity and peace. (From the Chūdo there is an alternative way down l.,—prettier still, but longer. Some popular shrines dot the mountain on this side.) The annual festival of Hiyoshi on the 14th April is celebrated with great pomp, the sacred cars being then taken to Karasaki and back by water.

3. *Anshu-no-Bishamon*, the way to this temple leads along the Ōtsu road and then off it to the vill. of Shinomiya, altogether 40 min. by jinrikisha with two men. It is advisable to have an introduction. The temple, which dates from 1696, was formerly occupied by a member of the Kitashirakawa branch of the Imperial family, who was high priest here. It contains a beautiful lacquered floor, some fine *fusuma* by Kanō Dō-un, screens and painted wooden doors, noticeably one of fish by Ōkyo.

4. *Takao-zan*, to the N.W. of the city, is a hill noted for its maple-trees, whose crimson leaves all Kyōto turns out to view in the first half of November. The best are those in a glen through which runs the Takano-gawa and others on the hill-top, where stand some old temple buildings, and where, in the season, tea-booths provide for the comfort of visitors. This involves some walking. The expedition can be accomplished in half a day; but a small permanent tea-house may be availed of for a picnic by those not pressed for time.—Not far off is *Atago-yama* (2,900 ft.), conspicuous by the lump or knob on its summit which commands a fine view. Here, overlooking the plain, stand some Shintō shrines and a fine bronze *torii* with a wild-boar in relief. The charms sold at this place are believed to possess special efficacy against fire. The expedition can easily be done in a day.

5. *Kurama-yama* is a hill lying some 2 ri beyond Daitokuji (p. 319). The walk back to Kyōto may be varied by striking over the hills to Shizuhara and Ōhara, whence to Yase is a distance of 1½ ri. From Yase to the Sanjō Bridge is 2¼ ri.

6. *Otoko-yama-no-Hachiman-gū*, also called *Yawata-san*, situated to the S. of Kyōto is best reached by the Electric Railway going from the Gojō Bridge to Ōsaka, which passes the base of the hill.—a 35 min. run. The fine temple, which is dedicated to the God of War (pp. 46-7), stands on a hill some 300 ft. above the river, and is built in the Ryōbu-Shintō style. In former times, pilgrims were allowed to walk round the outer edge of the corridor surrounding the building, so that they were able to see the golden gutter (*lein no toyu-dake*) between the eaves of the oratory and shrine,—a costly curiosity 80 ft. long, 3 ft. wide, and over 1 inch in thickness, which remains undisturbed despite the strong temptation to convert it into current coin. From the E. gate a few flights of steps descend to the well called *Iwa-shi-mizu*, that is, "pure rock water," from which the official name of the temple is derived. Annual festival on the 15-19th January.

Close to Yamazaki station (Tōkaidō Railway) is *Tennō-zan*, with the pagoda of Takara-dera, 200 ft. above the river bank.

At Tennō-zan is localised one of the moral tales on which Japanese youth is brought up. A frog born at Kyōto started off to see Ōsaka, and by dint of many hops got as far as the top of this hill which is about half-way. Whom should he meet there but an Ōsaka frog bent on a like errand, that of enlarging his knowledge by a visit to Kyōto, the great capital. Both being very tired and the hill being so high that it afforded an excellent panorama of either city, they decided to rest and look about them. "For" said the Kyōto frog, "I can see Ōsaka"; "and I," said the Ōsaka frog, "can see Kyōto, if we but stand on tiptoe and look ahead." Great was the disappointment of the Kyōto frog on finding nothing strange



or rare in the Ōsaka view while the Ōsaka frog exclaimed, "Why! there is not a bit of difference between Kyōto and my own birthplace." So they both agreed that there was no use in going further, and each accordingly returned the way he had come. The fact was that the frogs forgot that their eyes were set in the backs of their heads, and that when they stood up, they consequently saw what was behind them, not what was in front. This story shows how difficult it is for stupid folks to learn anything even from experience.

## ROUTE 38.

### LAKE BIWA.

1. GENERAL INFORMATION: LAKE BIWA CANAL. 2. KYŌTO TO ŌTSU. MIDERA. SETA BRIDGE. ISHIYAMA-DERA. 3. HIKONE. NAGAHAMA. CHIKUBU-SHIMA.

#### 1.—GENERAL INFORMATION.

Glimpses of this beautiful lake, whose southern and eastern shores are classic ground, can be obtained from the carriage windows by those travelling on the Tōkaidō Railway between the stations of Maibara and Baba; but they are glimpses only. To explore the Lake Biwa district thoroughly, the proper plan is—taking Kyōto as the starting-point—to go to Ōtsu either by train or tram, or else to go over Hiei-zan, as explained on p. 342, to do the southern end of the lake from Ōtsu as a centre, and then to take one of the little steamers which ply daily between Ōtsu, Hikone, and Nagahama on the E. shore; then back to Ōtsu and along the W. shore by steamer of another line to Katata, Katsuno, etc., ending up at Shiotsu at the N. extremity (compare beginning of Route 45).

This latter trip from Ōtsu to Shiotsu—the longest on the lake—occupies 5½ hrs. Steamers also cross daily from Nagahama to Imazu, proceeding thence to Ōtsu.

The Lake of Ōmi, generally called Lake Biwa (*Biwa-ko* in Japanese), on account of a fancied resemblance between its shape and that of the native guitar, measures some 36 m. in length by 12 m. in width. Its area is approximately equal to that of the Lake of Geneva. Dr. Rein gives its height at about 100 metres (328 ft.) above the level of the sea; and its greatest depth is said to be the same, but in most places is much less. From Katata towards Seta it becomes very narrow, while the northern part is oval in shape. On the W. side the mountain ranges of Hiei-zan and Hirayama descend nearly to the shore, while on the E. a wide plain extends towards the boundary of Mino. There are a few small islands in the lake, of which Chikubu-shima near the N. end is the most celebrated. According to a legend long firmly credited, Lake Biwa owed its existence to a great earthquake in the year 286 B.C., while Mount Fuji rose out of the plain of Suruga at the same moment. Constant reference is made in Japanese poetry and art to the "Eight Beauties of Ōmi" (*Ōmi Hach-kei*), the idea of which was derived, like most other Japanese things, from China, where there are or were eight beauties at a place called Siao-Siang. The Eight Beauties of Ōmi are: the Autumn Moon seen from Ishiyama, the Evening Snow on Hirayama, the Sunset Glow at Seta, the Evening Bell of Midera, the Boats sailing back from Yabase, a Bright Sky with a Breeze at Awazu, Rain by Night at Karasaki, and the Wild-geese alighting at Katata. As usual, convention enters largely into this Japanese choice of specially lovely scenes; but all foreigners will admit the great general beauty of the southern portion of the lake in which most of them lie. Fish are taken in large quantities, and the curious arrow-shaped fish-trap (*eri*) lining the shore will be among the first objects to attract attention. The fish are driven into the inner corners of the hollow barb, and being once in cannot get out again.

An interesting work is the *Lake Biwa Canal*, which, with the *Kamogawa Canal*, the Kamogawa itself, and the Yodogawa has brought Lake Biwa into navigable communication with Ōsaka Bay. It was opened to traffic in 1890, and supplies water-power to mills and factories in Kyōto. The main canal is 6½ m. in length, and in parts of its course runs through tunnels. The total fall is 143 ft.; and at Ke-age, near its entrance into Kyōto, the greater part of this fall

is utilised for traffic by means of an incline  $\frac{1}{2}$  m. in length, along which the boats, placed in wheeled cradles, are drawn by an electric motor stationed at the foot of the incline. At Ke-age, at the top of the incline, the water of the canal divides, one part flowing in a branch canal  $5\frac{1}{2}$  m. long, which runs north of Kyôto and is available only for irrigation and water-power. The other part is conveyed in pipes to the foot of the incline, where, before again forming a navigable canal, it serves to give the power needed to work the electric motor which, by means of a wire cable, runs the boats up and down the incline. From the foot of the incline there is another stretch of open canal, with a regulating lock between it and the old canal leading to Fushimi. But this old canal being able to pass only boats of small draught, is of little use; and a new one has been made to Sumizome at Fushimi. This, the *Kamogawa Canal* already mentioned, has eight locks and one incline, and carries heavy cargo and passenger boats. A curious personal item in connection with the matter is the fact that the design of such a water-way, which should also be suited for the transport of men and merchandise, was made the subject of the graduation thesis for the diploma of the College of Engineering in Tôkyô by a student who then became the engineer entrusted with the execution of the work. His name is Tanabe Sakurô. Having lost the use of the fingers of his right hand, all the writing and drawings for his essay were done with the left hand.

The natural drainage of the lake is by a river flowing out of its S. end, which bears in succession the names of Setagawa, Ujigawa, and Yodogawa. After passing circuitously down near Fushimi, where it receives the waters of the canal, it falls into the sea at Ôsaka.

## 2. FROM KYÔTO TO ÔTSU. ÔTSU AND NEIGHBOURHOOD.

There are four ways from Kyôto to Ôtsu, namely:—

I. By *Canal* (*Sosui*) from Ke-age in about 2 hrs. to Mio-ga-saki below Miidera. A party should engage a private boat. Three tunnels of respectively 8 *chô*, 2 *chô*, and 24 *chô* are passed through, the rest of the way being in the open. This is more often availed of in the contrary direction, time 1 hr.

II. By *electric tram* from Sanjô Bridge or from Ke-age (just below the Miyako Hotel) to Ôtsu (Fuda-no-

tsuji),  $\frac{1}{2}$  hr., whence 10 min. walk to Miidera.

III. By the *Tôkaidô Railway* in about  $\frac{1}{2}$  hr. The Ôtsu station, called Baba, stands some way out of the town. For this reason, and also on account of the excellence of the highway, which is part of the historic Tôkaidô, and still retains some of the bustle and picturesqueness of former days, many prefer

IV. To do the distance by *jûrikisha*, 6 $\frac{1}{2}$  miles. One may also thus advantageously combine a visit to the *Kinkô-zan Potteries* at Awata on the E. outskirts of Kyôto, which are extensive and interesting, the visitor being shown the whole process of porcelain manufacture. Leaving Awata, we pass 1. the *Lake Biwa Canal*, just at the spot (Ke-age) where the portage by rail takes place. After ascending a gentle rise called Hino-okatôge, we next see r. the former Execution Ground (*Shi-oki-ba*), now turned into a rice-field, and then l. the *Tumulus of Tenji Tennô*, a Mikado of the 7th century. It is a mound overgrown with pine-trees. The vill. of *Yamashina*, which stands on the boundary between the provinces of Yamashiro and Ômi, is soon reached, and after it the villages of *Oiwake* and *Ôtani*, where the highway and the railway run side by side. The gentle ascent next climbed is called *Ôsaka* (properly *Au saka*, "the Hill of Meeting," having nothing whatever to do with the city of Ôsaka).

On the top formerly stood a barrier, or octroi, constantly referred to in Japanese poetry, and thus described by Semi-Maru, one of the bards of the *Hyaku-nin isshu*, or "Century of Poets," in a stanza which every Japanese knows by heart:

The stranger here from distant lands,  
The friend his home-bound friend may  
greet;  
For on this hill the barrier stands,  
The gate where all must part and meet.\*

\**Kore ya kono  
Yuku mo kaeru mo  
Wakarete wa  
Shiru mo shiranu mo  
Au saka no saki.*

Just over the top of the hill stands a tiny shrine to Semi-Maru. Lake Biwa then comes in view, and a minute later we are in

Ōtsu (*Inn*, Hakkei-kwan, semi-Europ.), capital of the province of Ōmi and of the prefecture of Shiga, built on the S. shore of the lake.

On a hill close to the town stands the famous Buddhist temple of

Miidera, No. 14 of the Thirty-three Places sacred to Kwannon.

This temple was founded in A.D. 675 by the Emperor Tenji, and rebuilt in magnificent style in the following century. The present structure, which dates only from 1690, is poor. The granite obelisk is modern, having been erected to the memory of the soldiers from this prefecture who fell fighting on the loyalist side against the Satsuma rebels.

The view is charming, especially from the obelisk. On the spectator's extreme l. is Hiei-zan, then Hirayama; next, in faint outline, the island of Chikubu-shima with the high land of Echizen behind; straight ahead are other mountains not specially notable, excepting pointed Chōmeiji-yama, and Mikami-yama (Mukade-yama) shaped like Fuji in miniature. At the spectator's feet lie the lake and the town, with the canal running straight towards him.

In the pretty wood below Miidera, on the N. side, hangs a celebrated bell.

Yoshitsune's retainer, Benkei, is said to have stolen this bell and carried it to the top of Hiei-zan, where he amused himself by ringing it all night. The priests in despair besought him to return it, which he promised to do on condition of their making him as much bean-soup as he could eat. This they did in an iron boiler measuring 5 ft. across. According to another legend, the bell was stolen and carried off to Hiei-zan in A.D. 1318 by the priests of that monastery. The only sound they could get out it was something that resembled the Japanese for "I want to return to Miidera." So, in a rage, they throw it down from the top of the mountain. These legends seem to have been suggested by a desire to account for the indentations on the bell.

Not quite  $1\frac{1}{2}$  ri N. of Ōtsu, along the W. shore of the lake by a level jinrikisha road, is

Karasaki, famed all over Japan for its monster pine-tree, which is one of the most curious trees in the world, and perhaps the very largest of its species,—not in height, but in extent. Its dimensions are stated as follows, but some seem exaggerated:

Height, .....	over 90 ft.
Circumference of trunk, .....	over 37 "
Length of branches from E. to W., .....	240 "
Length of branches from N. to S., .....	288 "
Number of branches, ...	over 380

Most of the branches spread downwards and outwards fan-like towards the ground, being in most places so low that one has to crouch in order to pass under them, and are supported by a whole scaffolding of wooden legs and stone cushions. The holes in the trunk are carefully stopped with plaster, and the top of the tree has a little roof over it to ward off the rain from a spot supposed to be delicate. In front of this tree, for which immemorial age has gained the reputation of sanctity, stands a trumpery little Shintō shrine called *Karasaki Jinja*.

Those having time to spare, should continue on 20 *chō* further along this road to Sakamoto, just beyond which, on the slope of Hiei-zan, they will find the Shintō Temple of Sannō (p. 342). This should not be omitted in November as the maples are amongst the finest in the neighbourhood.

The best expedition on the opposite or S.E. side of Ōtsu is to the long bridge of Seta and the temple of Ishiyama-dera,—a pleasant jinrikisha ride of  $\frac{1}{2}$  hr. After leaving Ōtsu, one passes Zeze, which is practically a suburb, whence the road leads over a common called *Awazu no Hara*. Here the cultivated plain to the r., the avenue

of pine-trees lining the road, the blue lake to the l., and the hills encircling the horizon,—some brilliantly green with pine-trees, some bare and white, some blue in the distance, with broad spaces between, and the cone of Mukade-yama ahead,—this *tout ensemble* forms an ideal picture of tranquil and varied loveliness. At the vill. of *Torigawa*, stands the celebrated

Long Bridge of Seta, spanning the waters of the lake at the picturesque spot where it narrows to form the Setagawa, so called from the vill. of Seta on the opposite bank. Properly speaking, the bridge is two bridges, there being an island in mid-stream, on which they meet. The first bridge (*Kobashi*) is 215 Japanese ft. long, the second (*O-hashi*) 575 ft. A tiny Shintō shrine on the opposite bank of the river, to the r., is dedicated to the hero Tawara Tōda Hidesato, who slew the giant centipede from which Mukade-yama takes its name. (See the story entitled *My Lord Bag O' Rice*, in the *Japanese Fairy Tale Series*.)

Returning to the vill. of Torigawa, we follow for a short distance down the r. bank of the Setagawa to

Ishiyama-dera (*Inn*, \*Tsukimirō).

This famous monastery, No. 13 of the Thirty-three Holy Places, was founded in A.D. 749 by the monk Ryōben Sōjō, in obedience to a command of the Emperor Shōmu. Having been destroyed by fire in 1078, it was rebuilt a century later by Yoritomo. The present main temple was built by Yodo-Gimi, the widow of Hideyoshi, towards the end of the 16th century. The name *Ishi-yama-dera*, lit. "the temple of the stony mountain," is derived from some large black rocks of unusual appearance, which crop up in the middle of the grounds, and have been utilised for purposes of landscape gardening.

The temple grounds occupy the lower part of a thickly wooded hill on the r. bank of the river, and extend almost down to the water's edge. Passing along an avenue of maple-trees and ascending a flight

of steps, the visitor reaches the platform where stand the already mentioned black rocks, above which again is the main temple, dedicated to Kwannon. The building, which is partly supported on piles, is dingy within,—the altar so dark that the image of Kwannon can scarcely be distinguished. It is 16 ft. high, and attributed to Ryōben. In its interior is concealed the real object of worship, a small image 6 inches in height, once owned by Prince Shōtoku Taishi (p. 84). On pillars in front of the altar hang praying-wheels and a fortune-box (*o mikaji-bako*), the latter being a cylinder containing little brass chopsticks marked with notches,—one, two, three, and so on up to twelve. The anxious enquirer shakes one of these out of a small hole at one end of the cylinder, observes the number of notches on it, and then reads off, from a board hanging higher up, a verse telling what may be called his fortune, but is in many cases rather a short homily addressed to his characteristic defect. The paper labels that will be noticed on the pillars are stuck there by pilgrims, and contain their name, address, and date of pilgrimage,—are, in fact, a sort of visiting card. The small image near the entrance represents Bishamon. A little room to the r., known as *Genji no Ma*, is said to have been occupied by Murasaki Shikibu (p. 80), during the composition of her great romance. A small fee to the custodian will unlock the door, and enable the visitor to inspect the ink-slab she used, and a manuscript Buddhist sutra said to be in her handwriting.

The grounds contain several minor temples and other buildings. Walking up past the pagoda, which encloses a fine image of Dainichi Nyorai, we reach the *belfry*. The bell is said to have been presented to Tawara Tōda by the Dragon God who inhabits the sea depths, as a recompense for slaying the giant

centipede mentioned above. The flat space close by affords a charming view of the lake, the river, the long bridge, and the mountains that enclose the basin of the lake to the E., the foreground being, however, somewhat spoilt by rising ground all along the l. bank of the river. Ishiyama-dera is famed for the beauty of its maple-trees in autumn.

### 3. EASTERN SHORE OF THE LAKE. HIKONE. NAGAHAMA. CHIKUBU-SHIMA.

All the places described above can easily be seen within the limits of a single day,—Miidera, Karasaki, and Sakamoto being taken in the morning, and the Long Bridge with Ishiyama-dera in a short afternoon. A second day will be required to do the chief places on the E. shore of the lake,—Hikone and Nagahama, with perhaps Chikubu-shima. Those staying at the vill. of Ishiyama-dera may thence make a pleasant excursion to the temple of *Tashiki Kannon*, on the summit of a hill some way down the course of the Setagawa.

**Hikone** (*Inn*, \**Raku-raku-en*, in the castle grounds with beautiful garden), situated on the shore of the lake, possesses the remains of a fine feudal castle, formerly the seat of a celebrated Daimyō called *Ii Kamon-no-kami* who favoured foreign intercourse, and was assassinated in 1860 by emissaries of the reactionary party. This is open to visitors on application at the *Raku-raku-en*, and the view from the top is one of panoramic magnificence. The inn itself was formerly the retreat, on abdication, of the father of the reigning Daimyō.

This castle was about to perish in the general ruin of such buildings, which accompanied the mania for all things European and the contempt for their national antiquities, whereby the Japanese were actuated during the first two decades of the Meiji reign. It so chanced, however, that the Emperor, on a progress through Central Japan, spent a night at

Hikone, and finding the local officials busy pulling down the old castle, commanded them to desist. The lover of the picturesque will be grateful to His Majesty for this gracious act of clemency towards a doomed edifice.

A pleasant day's excursion from Hikone in the autumn is to *Eigenji*, a pilgrim resort noted for the tints of its maples. It is reached by the Ōmi Railway, which runs S. to Kibukawa.

At *Nyū*, some  $3\frac{1}{2}$  *ri* from Hikone, away in the hills towards *Seki-gahara*, is a fish-breeding establishment (*Yōgyōba*), where salmon and salmon-trout are reared according to the most approved modern methods. The place may also be reached from Maibara station, whence the distance is 2 *ri* 13 *chō*.

**Nagahama** (*Inn*, *Izutsu-ya* at station), also on the lake, is the largest town between Ōtsu and Tsuruga, and has a temple of *Hachiman* in spacious grounds,—festival on 15th April. Steamers cross daily from here to Imazu on the W. shore, proceeding thence to Ōtsu.

This place is noted for its crape called *hama-chirimen*, for *tsumugi* (a fabric woven from spun floss silk), and for mosquito netting, most of which is made in the surrounding villages—especially at Muro—by weavers who receive the thread from the dealers in the town, and return it to them made up. When the crape comes from the weavers, it presents the appearance of gauze, and has to be boiled by persons called *neri-ya*. Upon drying, it shrinks considerably and assumes the wrinkled texture proper to crape. There are two qualities, one perfectly white, which alone is suitable for dyeing scarlet, and another of a pale bluish tint which will take all other dyes.

The island of **Chikubu-shima**, near the N. end of Lake Biwa, can be reached from Nagahama by boat,—3 *ri*. A better plan still is to take *jinrikisha* from Nagahama to the vill. of *Hayazaki*, whence it is only a passage of 50 *chō*. Remember that Lake Biwa, like most lakes, is subject to sudden squalls, making it always advisable to engage an

extra boatman in case of need. It is also sometimes possible, by previous application, to get one of the lake steamers to stop at the island. Chikubu-shima which is high and thickly-wooded, has a temple to Kwannon counted as No. 30 of the Thirty-three Holy Places. There are no inns.

The return journey by train from Nagahama to Ōtsu calls for no special description, the mountains, etc., that are seen being those already often mentioned.

## ROUTE 39.

### NARA AND NEIGHBOURHOOD.

1. THE KYŌTO-NARA RAILWAY. ŌBAKU-SAN. UJI. 2. THE CITY OF NARA. 3. NARA-ŌSAKA RAILWAY. HŌRYŪJI.

Nara is  $1\frac{1}{2}$  hrs. by train from Kyōto and  $2\frac{1}{2}$  hrs. from Kōbe via Ōsaka and Tennōji. Several days may well be devoted to the sights and excursions, or to rest after arduous sight-seeing amidst the peaceful surroundings of the ancient capital.

In starting from Kyōto, a pleasant break may be made on the way from Kyōto to Nara by alighting at the intermediate station of Kobata,  $\frac{1}{2}$  hr., where jinrikishas are taken to visit Ōbaku-san and Uji, the train being rejoined at Uji station.

### 1.—KYŌTO-NARA RAILWAY.

Distance from Kyōto	Names of Stations	Remarks
	KYŌTO(Shichijō)	{ Same station as Tōkaidō Railway.
$3\frac{1}{2}$ m.	Fushimi	
$4\frac{1}{2}$	Momoyama	{ Alight for Ōbaku-san.
$6\frac{1}{2}$	Kobata.....	
$9\frac{1}{2}$	Uji	
$11\frac{1}{2}$	Shinden	
$13\frac{1}{2}$	Nagaike	
17	Tamamizu	
$18\frac{1}{2}$	Tanakura	
$21\frac{1}{2}$	Kizu	
26	NARA	

Fushimi is frequently mentioned in history.

The last important event connected with it was a sanguinary battle fought here in 1368 between the Imperialists and the partisans of the Shōgun. On the hill called *Momoyama* stood Hideyoshi's palace, one of the grandest ever built in Japan, whose spoils in the shape of gold screens, *fusuma*, etc., adorn half the temples in Kyōto.

The late Emperor Meiji Tennō was interred here with great pomp in 1912.

Momoyama is visited by holiday-makers in spring, for the peach-blossom from which it derives its name.

Alighting at *Kobata*, one takes about 10 min. by jinrikisha to

Ōbaku-san, a massive Buddhist establishment standing in extensive grounds.

It was founded in 1659 by a Chinese priest named Ingen. Most of his successors up to the twenty-first were Chinese. The priests still wear Chinese shoes and a peculiar kind of cap resembling the French *bret*. After a period of decay, the place underwent renovation in the last decade of the 19th century.

The three principal buildings among many are, first, the *Tennō-dō*, containing images of Miroku Bosatsu and the Shi-Tennō; second, the *Hondō* with a large gilt figure of Shaka flanked by Anan

and Kashō, and attended by the Eighteen *Rakan* (the tablet over the altar, with characters in gold, is an autograph of the late Emperor); third, the *Hattō* used as a store-house for a complete set of wooden blocks (60,000) for printing the Chinese version of the Buddhist canon. Though, from a tourist's point of view, there is not much to see at Ōbaku-san, the place is impressive from its size and its solemn solitude amidst ancient trees.

The next stage of the journey is Uji (*Inns*, Yorozu-ya on the Kyōto side of the river, and Kiku-ya on the other side), a neat little town on the Yodogawa, here called Ujigawa, which drains Lake Biwa. A pleasant ride of  $\frac{1}{2}$  hr. takes one from Ōbaku-san to the Uji bridge, passing by some large powder magazines, and through the tea plantations for which this district is famous.

Tea is believed to have been introduced into Japan from China in A.D. 805 by the Buddhist abbot Dengyō Daishi. The Uji plantations, which date from the close of the 12th century, have always been considered the best in the empire, those near Shizuoka ranking next.

The tea begins to come to market about the 10th May; but the preparation of the leaf can be seen going on busily in the peasants' houses for some time later. The finest kinds, such as *Gyoku-ro* ("Jewelled Dew"), are sold at very high prices—as much as 5 *yen* to 7 $\frac{1}{2}$  *yen* per lb. Those, however, who expect to see large firing or selling establishments will be disappointed. Each family works independently in quite a small way, *more japonico*, and gives to the tea produced by it whatever fancy name it chooses. The citizens of Kyōto visit Uji in the summer to watch the fire-flies, and to enjoy the prospect up the river. It is worth continuing on for 5 min. up the r. bank of the stream to the small

temple of *Kōshōji*, situated at the top of a rocky approach.

Retracing our steps and crossing the bridge, we reach Uji's chief sight, the ancient Buddhist temple of *Byōdō-in*, belonging to the Tendai sect, and connected in history with the name of the famous warrior, Gen-sammi Yorimasa.

The temple dates from 1052. Here Gen-sammi Yorimasa committed suicide in A.D. 1180 after the battle of Uji Bridge, where, with 300 warriors, he withstood 20,000 men of the Taira host, in order to afford time for Prince Mochihito to effect his escape. After prodigies of valour had been performed by this little band, most of whom fell in the defence of the bridge, Yorimasa retired to *Byōdō-in*, and while his remaining followers kept the enemy at bay, calmly ran himself through with his sword. He was then seventy-five years of age. Yorimasa is famous in romance for having, with the aid of his trusty squire I-no-Hayata, slain a *nue*,—a monster composed of ape, tiger, and serpent, which tormented the Emperor Nijō-no-in. A monument enclosed by stone fencing in the shape of a fan, hence called *Ōgi-shiba*, stands on the l. before entering the grounds, indicating the spot where Yorimasa breathed his last.

The large stone monument of irregular shape, seen to the l. after entering the grounds, was erected in 1887 to hand down to posterity the praises of Uji tea. The building on the other side of the lotus pond is the *Hō-ō-dō*, or Phoenix Hall, one of the most ancient wooden structures in Japan, perhaps the most original in shape, and formerly one of the most beautiful, though now much decayed. It derives its name from the circumstance that it is intended to represent a phoenix, the two-storied central part being the body, and the colonnades r. and l. the wings, while the corridor behind forms the tail. The ceiling is divided into small coffers inlaid with mother-of-pearl. Round the top of the walls runs a sort of frieze representing the Twenty-five *Bo-satsu* and various female personages. The doors and the walls r. and l. and behind the altar are

covered with ancient Buddhist paintings by Tamenari, now almost obliterated, of the Nine Regions of *Kubon Jōdo*, the Pure Land in the West, where the saints dwell according to their degrees of merit. The altar or stage was originally covered with *nashiji* gold lacquer, inlaid with mother-of-pearl; and as every inch of the walls and columns was elaborately decorated with paintings, the effect of the whole, when new, must have been dazzling. By criminal neglect, this gem of art was left open for many years to every wind of heaven; and what between the ravages of the weather and the ravages of thieves, the place has been reduced to its present condition. On the roof are two phoenixes in bronze, 3 ft. high, which serve as weather-cocks.

The *Hondō*, or present Main Temple, which is much newer, has nothing that calls for special mention, except some relics of Yorimasa, and a flag interesting as a very early example of the Japanese national device of the red sun on a white ground (*Hi no maru*).

The railway station of Uji is only 5 min. off, and a run of about 1 hr. takes us hence to

## 2.—THE CITY OF NARA.

Nara (*Inns*, \*Nara Hotel, Europ. style; Kikusui-rō, semi-Europ.).

Nara was the capital of Japan during seven reigns, from A.D. 700 to 784, when the Emperor Kwammu removed the seat of government to the adjacent province of Yamashiro. This step was dictated by the desire to escape from the overshadowing power of the great Buddhist monasteries. The city is now probably but a tenth of its former size.

The sights of Nara may be best done in the following order:—

### Kasuga no Miya.

This temple, said to have been founded in A.D. 787, is dedicated to the ancestor of the Fujiwara family, the Shintō god Ama-no-Koyane, to his wife, and to the gods or mythical heroes Take-mikazuchi and Futsu-nushi. The great annual festival is held on the 17th December.

The main approach leads up through a delightful park, where tame deer congregate in the expectation of being fed. Their horns are cut every autumn, to prevent their hurting people. Crowds go to witness the curious sight. The wild wistaria blossoms here in May.

At the end of a long avenue of stone lanterns to the r. of the Main Temple, stands the *Waka-miya*, a temple dedicated to a son of Ama-no-Koyane. Some of the lanterns which line the approach are lighted every night. All are lighted on Feb. 2nd. and also on the occasion of visits from members of the Imperial family. In front stand an open shed where pilgrims bow down, and a long low building occupied by the priests. Two young girls are in attendance, to perform the ancient religious dance called *kagura*,—not specially interesting.

The *Oku-no-in*, lies beyond the *Waka-miya*.

Retracing our steps for a short distance, we enter the grounds of the *Main Temple*, whose bright red paint and the countless brass lanterns with which it is hung, contrast strikingly with the reposeful green of the magnificent cryptomerias all around and between the buildings. The gallery, here called *Sujikai-no-Ma*, is attributed to the famous sculptor Hidari Jingorō. The open shed or oratory, where in ancient times the Daimyōs came to worship, is now used by the townsfolk on the evening of *Setsubun* (3rd February), for the performance of the popular ceremony of scattering beans to expel evil spirits. In the S.W. corner of the outer gallery is a small shrine dedicated to Saruta-hiko, the god who is supposed to be lord of the soil.

According to the myth, this god made an agreement with the god of Kashima to lease 3 ft. of earth to him; but the latter cunningly enclosed 3 *ri* square of ground during the night, pretending that the "three feet" in the contract referred only to the depth of the soil. It is the



popular belief that, in consequence of this trick of Take-mikazuchi, no tree on Kasuga-yama sends its roots more than 3 ft. below the surface.

One of the local wonders is a single tree-trunk consisting of a camellia, a cherry, a wistaria, and other trees—seven in all—inextricably grown together. To this emblem of constant attachment lovers tie wisps of paper containing written vows and prayers.

The way from the temple of Kasuga leads down and over a tiny stream to some shops, where toy figures of the performers in the *Nô* dances (*Nara ningyô*) and articles made out of deer's horns are sold. Thence for a short way through the wood to another red and white Shintô temple.

*Tamuke-yama no Hachiman*, now somewhat decayed, but celebrated in Japanese poetry as the scene of an ode by Sugawara-no-Michizane, included in the classical "Century of Poets" (*Hyaku-nin Is-shu*). It says:

*Kono tabi wa  
Nusa mo tori-aezu  
Tamuke-yama  
Momiji no nishiki  
Kami no mani-mani*

which may be roughly rendered as follows:

"This time I bring with me no offerings; the gods may take to their hearts' content of the damask of the maple-leaves on Mount Tamuke,"—the allusion being to the maple-trees which grow in profusion on this spot. The brightly coloured mural picture in the building I, on entering, represents the encounter with an ogre, for which see the story of "The Ogre's Arm" in the *Japanese Fairy Tale Series*. Leaving Tamuke-yama, observe in the grounds I. the ancient store-houses on legs. Passing the temple of *San-gwatsu-dô*, now much decayed, but containing some good ancient images, we reach the

*Ni-gwatsu-dô*, a fine Buddhist temple of original aspect, renovat-

ed in 1898. It seems to cling to the side of the hill against which it is built out on piles, and is led up to by a steep flight of stone steps, while a perfect cloud of metal lanterns hung all along the front lends its quota of peculiarity to the general appearance. Parallel to the flight of steps on the other side, is a gallery called *Taimatsu no Rôkû*, or "Torch Gallery," because torch-light processions wend their way up it on the great festival night, the 3rd February. It is believed to be miraculously preserved against danger from fire. There is a good view over the town from the front, the most noticeable features being magnificent trees and the roof of the Hall of the Daibutsu.

The *Ni-gwatsu-dô*, which is dedicated to Kwannon, was founded in A.D. 752, though the present building dates only about two centuries back. According to the legend, a tiny copper image of Kwannon had been picked up, which possessed the miraculous quality of being warm like living flesh. Ever since it was enshrined in this temple, the custom has been to hold a special series of services called *Dattan no Okonai* during the first half of the second month of the year, whence the name *Ni-gwatsu-dô* (Hall of the Second Moon). The image is exposed for adoration on the 18th of each month.

Descending the Torch Gallery, we reach a well called *Wakasa no I*, contained in a small building which is opened only on the 1st February of each year.

Legend says that when the founder dedicated the temple, the god of Onyū in the province of Wakasa begged leave to provide the holy water, whereupon a white and a black cormorant flew out of the rock and disappeared, while water gushed forth from the hole. From that time the stream which had flowed past the shrine of Onyū dried up, its waters having been transferred to the *Ni-gwatsu-dô*. Local lore tells of unbelievers having become convinced of the truth of the miracle by throwing rice-husks into the original spring in Wakasa, which reappeared after a due interval in the spring here at Nara.

We next reach the enclosure of

Tōdaiji, first passing the famous bell which hangs in a substantial belfry,

This great bell was cast in A.D. 732. Its measurements are:—height, 13 ft. 6 in.; greatest diameter, 9 ft. 1.3 in.; and greatest thickness at the edge, 8.4 in. (Jap. measure). Nearly 36 tons of copper and 1 ton of tin were used in the casting.

and then proceeding downhill through the wood to the building which contains the Daibutsu, or Gigantic Image of Buddha, larger than the one at Kamakura, though far less admirable as a work of art.

Founded by Shōmu Tennō, the temple of Tōdaiji was completed about the year 750, but on a grander scale than it now displays. The actual building containing the Daibutsu dates only from the beginning of the 18th century, and is undergoing extensive repairs. Its dimensions are stated as follows:—height, 156 ft.; length of front, 290 ft.; depth, 170 ft. The Daibutsu itself dates from A.D. 749, except the head, which fell off and was burnt in successive fires, the present one having been made in the latter part of the 16th century. The deity represented is Roshana, or Birushana, an impersonation of light, whom priestly ingenuity easily identified with the Shin-tō Sun-Goddess.

The Hall enclosing the Daibutsu, is being rebuilt and various minor images that formerly stood around it have been removed to temporary abodes. The height of the image is given as 53½ ft., the face being 16 ft. long and 9¼ ft. broad. It is in a sitting posture, with the legs crossed, the right hand uplifted, its palm outwards and the tips of the fingers about on a level with the shoulder, and the left hand resting on the knee with the back of the fingers towards the spectator. The body of the image and all the most ancient part of the lotus-flowers on which it is seated, are apparently formed of plates of bronze 10 in. by 12 in., soldered together. The modern parts are much larger castings, and not soldered. The petals of the reversed lotus seem to be single castings, and the head, which is

considerably darker in colour, also looks like a single piece. A peculiar method of construction was adopted—namely, that of gradually building up the walls of the mould as the lower portion of the casting cooled, instead of constructing the whole mould first, and then making the casting in a single piece. The thickness of the casting varies from 6 inches to 10 inches. The original parts of the upturned lotus forming the image's seat are engraved with representations of Buddhist gods and of *Shumisen* (the central axis of the universe) surrounded by various tiers of heavens. Here and there traces of substantial gilding are visible, which lead to the conjecture that the whole image was originally gilt. The modern head is ugly, owing to its black colour, and to its broad nostrils and swollen cheeks.

Behind the Daibutsu-dō, in the wood, stands a celebrated storehouse called *Shōsō-in*, in which, during the 8th century, over 3,000 specimens of all the articles then in use at the Imperial Court, including many objects of virtue, were put away, thus forming an invaluable archaeological museum, which, however, is now never shown. Fortunately, a few fac-simile specimens have been placed in the Ueno Museum at Tōkyō.

Captain Brinkley says, in his *Japan and China*, that many of the objects are Chinese, some few Indian, a very small number Persian, and thus describes them:

"The story these relics tell is that the occupants of the Nara palace had their rice served in small covered cups of stone-ware, with celadon glaze—these from Chinese potteries, for as yet the manufacture of vitrifiable glazes was beyond the capacity of Japanese ceramists;—ate fruit from deep dishes of white agate; poured water from golden ewers of Persian form, having bird-shaped spouts, narrow necks and bands of frond diaper; played the game of *go* on boards of rich lacquer, using discs of white jade and red coral for pieces; burned incense in censers of bronze inlaid with gems; and kept the incense in small boxes of Paulownia wood with gold lacquer deco-

ration—these of Japanese make,—or in receptacles of Chinese celadon; wrote with camel's hair brushes having bamboo handles, and placed them upon rests of prettily carved coral; employed plates of nephrite to rub down sticks of Chinese ink; sat upon the cushioned floor to read or write, placing the book or paper on a low lectern of wood finely grained or ornamented with lacquer; set up flowers in slender, long-necked vases of bronze with a purple patina; used for pillow a silk-covered bolster stuffed with cotton and having designs embroidered in low relief; carried long, straight, two-edged swords attached to the girdle by strings (not thrust into it, as afterwards became the fashion); kept their writing materials in boxes of coloured or gold lacquer; saw their faces reflected in mirrors of polished metal, having the back *repoussé* and chiselled in elaborated designs; kept their mirrors in cases lined with brocaded silk; girdled themselves with narrow leather belts, ornamented with plaques of silver or jade and fastened by means of buckles exactly similar to those used in Europe or America to-day; and played on flutes made of bamboo wood."

The visitor leaves the grounds of Tōdaiji and the Daibutsu by two large gates, called respectively *Ni-ten-mon* and *Ni-ō-mon*. The latter has, in exterior niches, colossal figures of the *Ni-ō*, which are considered admirable specimens of that class of sculpture. They are attributed to Kwaikēi, who flourished about A.D. 1095. The interior niches contain two remarkable lions carved out of Chinese stone by a Chinese sculptor of the 12th century.

Outside the *Ni-ō-mon* to the l. is an Industrial Bazaar (*Bussan Chinretsu-jō*). To the r. stands a permanent Museum (*Hakubutsu-Kwan*). This well-arranged museum affords an excellent means for the study of early Japanese religious art, especially the glyptic art, as all the ancient temples of the province have contributed their quota of statues in wood and bronze, which are of every size, some gigantic, many dating from the 7th and 8th centuries. Notice, too, an octagonal bronze lantern, ascribed to a Chinese artist of the 8th century, a fine specimen of

open-work panels in that material. There is also a valuable collection of manuscripts, including the autographs of several early Mikados, besides numerous *kakemonos* by the best masters. Other branches of art are less well represented. Nevertheless the mediæval armour, the masks, old lacquer, musical instruments, prehistoric pottery, and the specimens of porcelain in which the beginnings of each school can be studied, all possess high interest. Note the admirable little figures by the potters of the Bizen school.

The way leads behind the Museum, with the prefectural offices (a two-storied European building) on the r., and on the l. the Buddhist temple of

**Kōfukuji**, conspicuous by its two pagodas. This once grand establishment, founded in A.D. 710, was burnt down in 1717, and little remains to attest its ancient splendour. The following buildings may be mentioned:—the *Tōkondō*, dedicated to Yakushi Nyorai;

The enormous pine-tree with spreading branches supported on poles in front of the *Tōkondō*, is said to have been planted by Kōbō Daishi to take the place of flowers as a perpetual offering to the god.

the *Kondō*, which is full of excellent statues, including among others two colossal images of Kwannon and a pair of *Ni-ō*, attributed to a Korean immigrant of the beginning of the 7th century,\* remarkable for their correct anatomy, and regarded by connoisseurs as the best examples of wood-carving to be found in Japan; and the *Nan-endo*, an octagonal building.

The shape of this last edifice is copied from the fabulous Buddhist mountain Fudaraku-sen, which was Kwannon's favourite retreat.

Below Kōfukuji, lies a pond called *Sarusawa no Ike*.

\*Capt. Brinkley believes them to be Japanese work of the school of Unkei in the 13th century.

Local legend tells of a beautiful maiden at the Mikado's court, who was wooed by all the courtiers, but rejected their offers of marriage, because she was in love with the Mikado himself. He looked graciously on her for awhile; but when he afterwards began to neglect her, she went secretly away by night, and drowned herself in this pond.

This ends the popular sights of Nara. A little spare time might be devoted to walking up *Mikasa-yama*, close behind the temple of *Kasuga*. From the stone at the summit (600 ft. above the base), a fine view N.W. is obtained of the valley of the *Kizugawa*, and W., of the plain of Nara stretching away to the mountains which divide the province of Yamato from that of Kawachi. The town of *Kōriyama* lies S.W.

*Kasuga-yama* forms a pleasant afternoon's excursion either on foot or in jinrikisha. The road follows the *Mizugawa*; in about  $\frac{1}{2}$  hr. a path branches l. to *Wakakusa-yama*, the bare hill behind the *Nigwatsudō*. Return by the main road and the *Uguisu-no-taki* cascade.

*Kasagi-yama* is a short day's outing, as follows: by train to *Kasagi*, 45 min., whence walk up hill, 20 min. for the view of the gorge and river. Trout can be had in season. The return by boat down the river to *Kamo* station occupies about 1 hr.

For the more distant expeditions from Nara, see next Route.

### 3.—NARA-ŌSAKA RAILWAY.

Distance from Nara	Names of Stations	Remarks
3m. 7 $\frac{1}{4}$	NARA Kōriyama Hōryūji	{ Change for Takada. A- light for Shigi-sen.
9 $\frac{1}{4}$	Ōji Jct.....	
15 $\frac{1}{4}$ 18 $\frac{1}{4}$ 20 $\frac{1}{4}$ 23 $\frac{1}{4}$ 25 $\frac{1}{4}$	Kashiwabara Yao Hirano Tennōji ŌSAKA (Minato- chō)	

**Kōriyama.** The walls of Nara, when that city was the capital of Japan, extended almost to what is now the eastern limit of this town. The village of

**Hōryūji** (*Inn*, Daikoku-ya, 10 *chō* from station) takes its name from a temple, which, though somewhat battered by time, will interest the serious student.

Hōryūji is the oldest existing Buddhist temple in Japan, having been founded by Shōtoku Taishi and completed in A.D. 607. Some of its treasures, too, are among the earliest art products of the country. They include a number of the 8th century miniature pagodas, for which see p. 128. Owing to its exceptional importance, it some years ago attracted the attention of art critics and of the Imperial Government, which has since contributed towards its support. The chief annual festival is celebrated on the 22nd day of the 2nd moon, old style.

Priestly guides are in waiting to conduct visitors around for a fee of 1 *yen* each, and a further similar fee to see the pupil of Buddha's eye (see next page). Passing through the *Nam-mon*, or S. gate, and the two-storied *Ni-ō-mon*, repaired in 1902-3 out of the original materials, we enter an oblong enclosure containing r. the *Kondō*, and l. the five-storied pagoda, which stand on a base of cement, and are, with the *Ni-ō-mon*, the oldest wooden structures in Japan. In the background is another temple, called *Dai-kō-dō*. These edifices contain a number of very ancient statues, several of which are attributed to Indian sculptors. Frescoes, partly obliterated by time, are also to be seen, the work, it is said, of Donchō, a Korean priest. Alike in the two-storied gateway and in the other buildings, the massive wooden pillars are of somewhat unequal size, and taper slightly towards the top. Observe also that the roofs are less slanting than usual, and the eaves more overhanging; furthermore, that the distance between each storey of the pagoda is smaller,

making it low for its size and therefore more stable.

The ground-floor of the *Pagoda* is adorned with some curious tinted terra-cotta groups, ascribed to *Tori Busshi*. They represent, on the E. side, *Monju* with other gods; on the S. side, *Amida* with *Kwannon* and *Daiseishi*; on the W., the depositing of *Shaka Muni's* mortal remains; and on the N., his entry into *Nirvāna*. The rockery of the whole, composed of white stucco, represents *Shumisen*, a fabulous mountain where the gods have their abode.

Leaving the pagoda, we see r. the belfry, l. the drum-tower, and then visit the *Dai-Kōdō*, or Great Lecture Hall, which is dedicated to *Yakushi* and a host of other deities. We then pass out of the oblong enclosure to some lesser buildings, and thence up a mound to the l., where stands an octagonal shrine known as *Mine no Yakushi*. The image of *Yakushi*, the god of Medicine, is attributed to *Gyōgi Bosatsu*, and the twelve smaller images representing the Signs of the Zodiac, to *Tori Busshi*. This temple is a unique sight, being literally hidden under the enormous number of short swords placed there as offerings by men whose prayers for restoration to health have proved efficacious, and of metal mirrors, combs, and hairpins similarly placed there by women. Drills, presented by persons who have been cured of deafness, are piled along a ledge outside, together with miscellaneous ex-voto tablets.

Descending hence, we pass a building called *Sankyō-in*, and through the gallery before-mentioned; then the *Kura*, or Storehouse, which contains so many treasures that a long day would be needed for their inspection alone. Next we visit the *Taishi-dō*, whose style of decoration is said to imitate that of the Imperial palace of Nara (8th century). Outside it is a wooden statue of *Shōtoku Taishi's* black

horse, with a groom in the costume of the 7th century.

Leaving this set of buildings and walking for some distance, we come to the *Yume-dono*, or Hall of Dreams, an octagonal edifice, dating from the 13th century. It stands in the centre of an enclosure surrounded by a gallery, and is dedicated to the Eleven-faced *Kwannon* (over 600 years old). The long building behind is divided into two parts, l. the *E-den*, or Painted Apartment, so named because the whole interior is covered with brilliant paintings in the *Tosa* style, differing entirely from that of the faded frescoes mentioned before; r. the *Shari-den*, or Place of the Relic, so called because the pupil of *Buddha's* left eye is here enshrined. It is kept in a crystal reliquary, itself shut up in a case over which are seven damask wrappings, and is exposed to worship every day at noon in honour of the Sun-God. The *Dembō-dō*, hard by, contains several ancient images and an old coffered ceiling. It was constructed by the Emperor *Shōmu* (A.D. 724-48).

The gate by which the temple is quitted stands close to the inn.

[About 1 mile from *Hōryūji* stands *Tatsuta*, which is famous in Japanese poetry for the maples lining the banks of the river that flows past it. Near *Hōryūji*, too, is the *misasagi*, or tumulus of *Suinin Tennō*, a prehistoric *Mikado* who is supposed to have reigned at the beginning of the Christian era. It is a large and striking mound, gourd-shaped, planted with trees, and having a broad new moat round it, and at one end a small *torii* forming the approach to a neat gravel walk.]

The lover of the antique may combine with *Hōryūji* a visit to *Yakushi-ji*, distant  $\frac{1}{2}$  hr. by jin-

rikisha. This ancient temple, also known as *Nishi-no-Kyō*, is now much dilapidated; but it enshrines some of the grandest bronze images bequeathed to us by early Japanese (or Korean?) art. Such are the gigantic Yakushi, and another image of Yakushi with Nikkō and Gwakkō Bosatsu cast about the end of the 7th century, and the Shō-Kwannon, said to have been made of gold from the fabulous Mount Mēru.—The neighbouring temples of *Shōdaiji* and *Saidaiji*, also much decayed owing to long neglect, merit the antiquarian's attention. The bronze images of the Shi-Tennō at Saidaiji, cast in A.D. 765, are singled out by Anderson for special praise. From

Ōji, it is 33 *chō* to *Shigi-sen*, the scene of a famous victory by Shōtoku Taishi over the rebel Mononobe-no-Moriya. The temple is dedicated to Bishamon, who is supposed to have lent his assistance to the victor. It is adorned with the crest of centipedes proper to that divinity. At

Kashiwa-bara (not to be confounded with the hamlet of like name containing the tumulus of Jimmu Tennō), is a temple called *Dōmyōji*, to which yearly pilgrimages are made.

The traveller desiring to proceed to Kōbe, will do best to drive across Ōsaka from Minato-chō to Umeda station.

## ROUTE 40.

### THROUGH YAMATO TO THE MONASTERY OF KŌYA-SAN AND TO WAKAYAMA.

MAUSOLEUM OF JIMMU TENNŌ.  
MIWA. HASE. (THE THIRTY-THREE HOLY PLACES OF KWANNON.) TŌNOMINE. YOSHINO. KŌYA-SAN.  
KOKAWA-DEBA. NEGORO-JI.

This route includes many names classic to Japanese ears, and may be recommended to lovers of ancient religious art, but not to persons unfamiliar with the native language and history. The wilds of Yamato (see Rte. 41) offer an almost virgin field to the explorer. Travellers from Nara take train to *Unebi* (the station beyond Sakurai) which is only a few *chō* from Jimmu Tennō's Mausoleum. The rest of the route, partly by road, partly by rail, is as follows:—

#### Itinerary.

SAKURAI	Ri	Chō	M.
Hase.....	1	23	4
Back to Sakurai.....	1	23	4
Tōnomine.....	1	23	4
Kami-ichi .....	3	8	7 $\frac{1}{2}$
Yoshino (about).....	25	1	3 $\frac{1}{2}$
Muda.....	1	—	2 $\frac{1}{2}$
YOSHINO-GUCHI	2	18	6

Total .....12 12 30

The Nara-Wakayama Railway is joined at Yoshino-guchi. As some travellers may prefer to omit Hase, Tōnomine, etc., and do the whole journey from Nara by train, the complete schedule is appended. Indeed, the Tōnomine-Yoshino section can be recommended only to pedestrians. Alternative shorter excursions, including everything but Yoshino for the traveller with limited time, are as follows:

I. Train to Unebi; jinrikisha via

# 358 Route 40.—Through Yamato to Kōya-san & Wakayama.

Sakurai to Hase, taking Miwa (by a short detour) on the way back.

II. Sakurai to Tōnomine and back by Hase and Miwa.

Distance from Nara	Names of Stations	Remarks
1m.	NABA	
3	Kyobate	
4½	Obitoki	
6	Ichinomoto	
9	Tanbaichi	
9	Yanamoto	
11	Miwa	
12	Sakurai	
13	Unebi	
16½	Takada Jct.....	For Ōji
18½	Shinjō	
20½	Gose	
22½	Tsubosaka (Wakigami)	
24½	Yoshino-guchi (Kuzu)	{ Alight for Yoshino
29	Kita-uchi	
31½	Gōjō	
32½	Futami	
35	Suda	
37½	Hashimoto	
40½	Kōya-guchi .....	{ Alight for Kōya-san.
43½	Myōji	
45½	Kaseda	
48½	Nate	
50½	Kokawa	
52½	Uchida	
55½	Iwade	
58½	Funato	
59	Hoshiya	
60½	Tai-no-gei	
63½	WAKAYAMA	
64½	WAKAYAMA-SHI	} .. Alight for Inn.

The raising of a large mausoleum to Jimmu Tennō, the Japanese Romulus, at Kashiwa-bara where his capital is believed to have stood, may be regarded as the culminating point of the triumphant labours of the archaeological and Shintō party, which, beginning early in the 18th century with the annotation of ancient texts and the re-adoption of obsolete religious usages, ended forty five years ago by restoring the Mikado to his long lost authority, while such comparatively modern innovations as the Shogunate were trampled under foot, and the foreign religion—Buddhism—if not killed, at least deprived of official favour and emolument. On Jimmu Tennō, as the first Mikado; and on the other early monarchs of his line, a portion of the political and religious enthusiasm left for their

descendant reflects itself. Yamato and the adjacent provinces are dotted with the tumuli—*misasagi* as they are termed—of these long-neglected rulers, which, for many centuries, had been treated with scant reverence by the peasantry who used there to cut fodder for their cattle. Burial in dolmens, mostly covered with such mounds, seems to have been the usual method of sepulture down to the 7th century, at any rate in the case of distinguished personages, after which time cremation and ordinary interment came into vogue. All the provinces west of Lake Biwa furnish dolmen remains, as does also a limited district in the provinces of Kōtsuke and Musashi in Eastern Japan, where a branch of the Imperial family is known to have settled at a very early date. The various Imperial tumuli have now been identified,—not perhaps in every case by methods sufficiently strict to satisfy European criticism, but at least by painstaking reference to the oldest available sources of the national history; and that some great personages were interred under the tumuli in question, is evident from the gold and silver ornaments, the pottery, swords, horse trappings, and other relics dug out of them during the earlier stages of the search. Curiously enough, no inscriptions have anywhere been discovered, notwithstanding the fact that the Chinese ideographs had been introduced several centuries before this mode of burial fell into desuetude.

However legitimately destructive European criticism may be of the authenticity of Jimmu Tennō's history and of the claims of any particular tumulus to the name it is now made to bear, one cannot but experience a feeling of interest and respect in presence of such very ancient remains. This fertile plain of Yamato was the earliest historic centre of the Japanese race, and has certainly for thirteen centuries, and probably for a much longer period, been the home of a unique civilisation. The various Imperial tumuli may now be recognised by the barrier—generally a granite fence—surrounding a hillock overgrown with trees, and by the stone *torii* standing at the entrance to a neat gravel walk. In some cases the mound is gourd-shaped, of considerable size, and surrounded by a moat. Jimmu Tennō's tumulus is the most sacred of all, though low and inconspicuous.

Just before reaching the Tumulus of Jimmu Tennō, we pass l. that of the Emperor Suisei, his immediate successor. The wooded hill seen ahead is *Unebi-yama*, constantly mentioned by the early Japanese poets, Jimmu Tennō's

tumulus lies at its N.E. foot; the hamlet of *Kashiwa-bara* and the Mausoleum are 8 *chō* to the S.W. To the r. rise *Nijō-san* or *Futago-yama*—so-called from its double peak—and the long ridge of *Katsuragi-yama* and *Kongō-san*. To the extreme l. is *Tōnomine*, the highest point of a range on another portion of which, further ahead, may be seen glistening the white walls of the *Castle of Takatori*. The tumulus was first enclosed in 1863, the outer stone fence dates from about 1877, the granite screen (*tama-gaki*) and large wooden *torii* inside the grounds and nearest to the actual tumulus, from 1890. The *torii* is of peculiar construction, the lower portion being a sort of lattice-work. An iron gate in front of this *torii* bars access to it, the ground beyond being considered sacred; and as the inner bank is lined with trees, scarcely a glimpse of the low tumulus can be obtained. The chief building opposite the entrance is intended to accommodate the Imperial messenger who comes yearly to worship as the representative of the *Mikado*. The traveller re-enters his *jinrikisha* to reach the

**Mausoleum** (*Kashiwa-bara Jin-ja*), erected in 1890, which resembles a *Shintō* temple in style. What is called the *Shinka-den* stands in front, the *Naishi-dokoro* behind, joined to it by an oratory (*Norito-ya*).

The *Shinka-den* is a kind of shed, 72 ft. by 40 ft., in which the *Mikado* celebrates the Harvest Festival (*Shinō-sai*). In the *Naishi-dokoro*, also called *Kashiko-dokoro*, is preserved a replica of the sacred mirror given to his ancestor by the Sun-Goddess, the original of which is at her temple in *Ise*. When the Palace was destroyed by fire in A.D. 960, the mirror flew out of the building in which it was then deposited, and alighted on a cherry-tree, where it was found by one of the *Naishi*, a class of females who attended on the *Mikado*. Henceforth these attendants always had charge of it, whence the name *Naishi-dokoro*. The alternative name of *Kashiko-dokoro* signifies the "fearful (or awe-inspiring) place." Both these build-

ings formerly stood in the grounds of the Imperial Palace at *Kyōto*.

In the court are planted an *Ukon no Tachibana* and *Sakon no Sakura*, as in the *Kyōto* Palace (see p. 317). Either side of this block of buildings is lined by a gallery. To the l., outside the enclosure, is the *Shinsenjō* where the offerings are prepared, and beside it the temple office. In the background are godowns for the various sacred treasures, and at the entrance a house for the Imperial envoy. The materials are plain white wood and granite.

Returning past the tumulus the way we came, and then diverging to the r., we perceive in front a hill much more like a large artificial tumulus than any other in the vicinity, but which is not accounted such. It is called *Tenjin-yama*, because dedicated to the god *Tenjin* (see p. 54). At

**Sakurai** (*Inn*, *Taba-ichi*) there is nothing particular to see. Notice only the peculiar effect produced here and at other neighbouring towns by the small tiled chimneys, resembling miniature temple roofs, stuck on above the actual roofs of the houses. Altogether this district and the adjoining province of *Iga* is a land of tiles, with fancy end-pieces and quaint tiled figures of beasts and flowers.

A spare hour may be spent in visiting the ancient Temple of **Miwa**, which stands in an antique grove just above *Miwa* station, 1 m. from *Sakurai*. The temple is sacred to the *Shintō* god *Ōnamuji*, and the priests who minister at the altar claim descent from a son of that deity, named *Ōtataneko*.

The following legend concerning this personage—a legend which also attempts to explain the etymology of the name *Miwa*—is translated literally from the *Kojiki*:

The reason why this person called *Ōtataneko* was known to be the child of a god, was that the beauty of a maiden named *Iku-tama-yori-bime* seemed peerless in the world to a divine youth, who came suddenly to her in the middle of



the night. So, as they loved each other and lived in matrimony together, the maiden ere long became pregnant. Then the father and mother, astonished at their daughter being pregnant asked her, saying: "Thou art pregnant by thyself. How art thou with child without having known a man?" She replied, saying "I have conceived through a beautiful young man, whose name I know not, coming here every evening and staying with me." Therefore the father and mother, wishing to know who the man was, commanded their daughter, saying: "Sprinkle red earth in front of the couch, and pass a skein of hemp through a needle, and pierce therewith the skirt of his garment." So she did as they had bidden; and on looking in the morning, the hemp that had been put in the needle went out through the hole of the door-hook, and all the hemp that remained was only three twists (Jap. *mi wa*). Then forthwith knowing how he had gone out by the hook-hole, they went on their quest following the thread, which reaching Mount Miwa, stopped at the shrine of the god. So they knew that Ōtataneko was the child of the god who dwelt there; and the place was called by the name of Miwa because of the three twists of hemp that had remained.

The road from Sakurai to

Hase (*Inns*, Idani-ya and many others), anciently and still in literature pronounced *Hatsuse*, leads up the r. bank of the Hasegawa. (A light railway carries the pilgrims from Sakurai to Hase in 15 min., but the cars are apt to be overcrowded.) The valley suddenly narrows, and wooded hills close the road in at the entrance to the little town, which owes its existence to

the sanctity of the great Temple of Hase-dera,—No. 8 of the Thirty-three Holy Places.

(The "Thirty-three Places"—*Saikoku San-jū-san Shō*—are thirty-three shrines sacred to Kwannon, the Goddess of Mercy, in the provinces near Kyōto. They are all carefully numbered, the first being Fudaraku-ji at Nachi in Kishū, and the last Tanigumi-dera in Mino.\*

Legend traces the institution of these "Thirty-three Places" to Tokudō Shōnin, a famous Buddhist abbot of the 8th century. This holy man, having suddenly died, was received by two emissaries of Emma-Ō (see p. 45), the God or Regent of the Under-world, and conducted to the latter's iron castle that glitters with gold and silver and with pearls and every kind of precious stone. The god, himself resplendent as a jewel and beaming with smiles, received the dead abbot with distinguished attention, and forthwith revealed to him the existence of Three-and-thirty Places specially cared for by the Goddess of Mercy, Saviour of the World (*Guse Kwan-se-on*), who had thus divided herself into many bodies, wishing to succour each human being in the way best suited to his particular spiritual antecedents. But alas! none yet knew of the existence of these shrines; so men went on doing evil rather than good, and kept falling into hell as plentifully as the raindrops fall in a furious summer shower, whereas a single pilgrimage to the Three-and-thirty Places would cause the pilgrim to radiate light from the soles of his feet, and give him strength to crush all the one hundred and thirty-six hells into fragments. "Should peradventure anyone that has accomplished the pilgrimage fall into hell," said Emma-Ō,

\*The complete list is as follows:—

1. Fudaraku-ji, at Nachi in Kishū.
2. Kimi-dera, near Wakayama in Kishū.
3. Kokawa-dera, in Kishū.
4. Sefuku-ji, in Izumi.
5. Fujii-dera, in Kawachi.
6. Taubosaka-dera, in Yamato.
7. Oka-dera, in Yamato.
8. Hase-dera, in Yamato.
9. Nan-ondō, at Nara in Yamato.
10. Mimuroto-dera, at Uji in Yamashiro.
11. Kami Daigo-dera, at Uji in Yamashiro.
12. Iwama-dera, in Ōmi.
13. Ishiyama-dera, near Ōtsu in Ōmi.
14. Miidera at Ōtsu in Ōmi.
15. Ima-Gumano, at Kyōto in Yamashiro.
16. Kiyomizu-dera, at Kyōto.
17. Rokuhara-dera, at Kyōto.
18. Rokkaku-dō, at Kyōto.
19. Kōdō, at Kyōto.
20. Yoshimine-dera, at Kyōto.
21. Anōji, in Tamba.
22. Sōji-ji, in Settsu.
23. Katsuo-dera, in Settsu.
24. Nakaya-dera, near Kōbe in Settsu.
25. Shin Kiyomizu-dera, in Harima.
26. Hokkeji, in Harima.
27. Shosha-san, in Harima.
28. Nare-ai-ji, in Tango.
29. Matsunoo-dera, in Wakasa.
30. Chikubu-shima, island in Lake Biwa in Ōmi.
31. Chōmeiji, in Ōmi.
32. Kwannonji, in Ōmi.
33. Tanigumi-dera, near Tsuru in Mino.

"I myself will exchange with him, and suffer in his stead, as a teller of false tales. Here, therefore, is a list of the Three-and-thirty Places. Carry it back to the world of the living, and do the needful in the matter. It was for this purpose that I sent for thee hither." Tokudō thanked the Regent of the Under-world for his kindness, but remarked that mortals had grown sceptical in these latter days, and would ask for a sign to accredit his embassy. Thereupon Emma-Ō gave him his own jewelled seal, and the abbot was led back by the same two attendants as before to the sinful world.

Now what had happened there was, that though he had lain as dead for three days and three nights, his body had not grown cold. His disciples therefore had refrained from burying him, thinking that he might possibly be restored to life. When he did awake from the trance, there, grasped in his right hand, was the seal which the Regent of the Under-world had given him. Then he told his disciples all that had happened, and he and they started off on a round of the Three-and-thirty Places, as the first pilgrims to those holy shrines; and as the oldest temple in Japan dedicated to the Merciful Goddess was that of Nakayama-dera in Settsu, which the Prince Shōtoku Taishi had built, they visited that first. There also did he leave the jewelled seal in a stone casket.

So far the legend. It would seem that the pilgrimage fell into disuse after the time of the Abbot Tokudō, and was only brought into permanent prominence more than two centuries later by the Emperor Kwazan, in obedience to a vision. This monarch, while himself still but a mere stripling, lost his tenderly loved consort, and having abdicated in A.D. 986, became a monk, and made the pilgrimage round the Three-and-thirty Holy Places in the order which has ever since remained unaltered. In imitation of the original Thirty-three Holy Places, thirty-three other places have been established in Eastern Japan, and also in the district of Chichibu.

Each of the Thirty-three Places has its pious legend, and also a special hymn (*go eika*) which the pilgrims chant several hundred times. Though consisting of but thirty-one syllables, as is the general rule in Japanese poetical compositions, most of these hymns require considerable expansion to render them intelligible in English, owing to the play upon words and the obscure conciseness affected by the composers. The *go eika* for Hase runs as follows:—

*Iku tabi mo  
Mairu kokoro wa  
Hatsuse-dera  
Yama mo chikai mo  
Fukaki tani-gawa*

which is interpreted to mean, "However oft I make the pilgrimage to Hase's temple, my heart is as greatly touched as if each visit were the first; for Kwannon's mercy is higher than the mountains, and deeper than the torrent-riven valley.")

Founded early in the 8th century and last rebuilt in A.D. 1650, Hase-dera (locally called *Kwannon-dō*) is one of the most striking temples in Japan. It is situated high up on the flank of a hill above the vill., and stands half upon the rock, half upon a lofty platform built out from the rock, like Kiyomizu-dera at Kyōto. The main gate, restored in 1894, is at the top of a preliminary flight of steps, whence three other flights in zigzags, roofed over with *keyaki* wood so as to form a gallery, lead to the top of all. On either side of this gallery are beds of peonies, beautiful to behold early in May, when they are in full bloom. The innumerable slips of paper plastering the small shrine to the r., at the top of the gallery, are pilgrims' cards.

The front part of the main building consists of an ex-voto hall 60 ft. long, in front of which is a platform built out on piles and commanding a view of the whole valley. A stone-paved corridor lined with lanterns runs between this interesting ex-voto hall and the holy of holies, where is enshrined the enormous and far-famed gilt image of Kwannon, whose form may be obscurely described by the dim light of lanterns. On payment of a trifling fee, permission can be obtained to enter this sanctum and stand at her very feet. The entrance is at the back, where, on either side of the door, will be remarked two little wheels used as charms whereby to foretell the future. The inquisitive pilgrim ties a wisp of paper to the wheel, which he then turns rapidly. If the paper wisp is at the bottom when the wheel stops, any desire he may have formed will come

true. The bamboo tallies also to be noticed here, are used by pilgrims who make "a thousand rounds" of the building. Just inside the door is a life-size image of Kwannon, standing in front of a large fresco of Shaka and the Five-and-twenty Bosatsu of Paradise. On its l. hangs a gigantic *mandara*, 18 ft. broad by 30 ft. high, representing that half of the universe called by the Buddhists *Tuizō-kai*. Both these paintings are attributed to Kōbō Daishi, as is also a large *kakemono* of the god Dainichi Nyorai hanging opposite to the *mandara*. Thus we pass round to the great image in front, which is made of camphor-wood gilt, and towers to a height of 26½ ft. On the l. side of the sanctum, before emerging, is seen another *mandara* representing the half of the universe called *Kongō-kai*. The two *mandara* together contain figures of three hundred Buddhas. The *Oku-no-in* of this temple, instead of being higher up the same hill according to custom, stands on a separate hill 4 *chō* distant. It scarcely deserves a visit.

[From Hase a road, about 25 *ri*, practicable for jinrikisha, leads via Haibara, Nabari, Ao, and Rokken to the shrines of Ise; see p. 293. It is frequented by pilgrims, who combine the *Yamato-meguri*, or Tour of the Holy Places of Yamato, with a visit to the temple of the Sun-Goddess.]

From Sakurai to Tōnomine there is a jinrikisha road; but as it soon becomes steep and stony in parts, good walkers will prefer to go on foot. It is possible to take jinrikishas all the way to Yoshino; but from Tōnomine to Fuyuno and most of the Ryūzai-tōge must be walked. The whole way is picturesque. At Shimomura, ¼ hr. out of Sakurai, a fine granite *torii* marks the outer limit of the sacred

mountain, the actual Tōnomine being the trifurcated summit seen ahead to the r. Many hamlets are passed through. At that of Kura-hashi, but a little off the road, is the *Tumulus of Suifu Tennō*, an emperor of the legendary era (said to have died B.C. 30, at the age of 120).

At the upper end of a village called *Yainai-chō*, a covered bridge leads into the grounds of the justly famed temple of

Tōnomine, the way being along an avenue of monumental cryptomerias. The magnificence of the timber, the purling of the brook below, the rich green all around and the deep shade combine to form a scene at once impressive and delightful. One must alight, if riding, at the *Ichī no Mon*, or First Gate.

This name does not indicate that there are many successive gates to be passed through. There is but one on the *Yainai-chō* side. The *Ni no Mon*, or Second Gate, is on the other side of the mountain.

The stone walls beyond it, serving to keep some terraces in place, are all that remain of a large number of priests' dwellings and minor temple buildings pulled down during the last reign.

The temple of Tōnomine, one of the most perfect specimens of Ryōbu Shintō architecture, was raised in honour of a celebrated nobleman and statesman of the 7th century, named Kamatari, who had two sons, Fuhito and Jō-e. The latter it was who built the temple, bringing back with him from China, whither he had been sent to study, all the materials for the thirteen-storied pagoda, with the exception of the top storey which proved to be more than his junk could hold. In those days, however, such mishaps were easily remedied, and the thirteenth storey flew after him across the sea on a cloud, and so completed the edifice. According to tradition, Kamatari and his friends retired to this mountain to plan the assassination of Soga-no-Iruka, a nobleman who had ingratiated himself with the Empress Kōgyoku, and formed the bold design of placing himself on the throne. Hence the name of *Damu no Mine*, or "conference peak" the word *Damu* being afterwards corrupted to *Tō*.

On arriving at the great red *torii*, we turn to the r. and ascend several steep flights of steps, to the r. of which is a fine grove of maples, whose tints (about the 10th November) are far-famed. Again turning to the r. at the top of the steps, we find ourselves at the *Honsha*, or main shrine, connected with an oratory in the somewhat unusual form of a gallery, which wears the aspect of an exhibition, as the god's sacred car, and other temple "properties," masks, drums, arrows, and old swords of which the temple possesses four thousand, are there laid out in rows. Common foreign tables and chairs in each wing strike a dissonant note. All the temple buildings are red and white, the main shrine being furthermore decorated with gold and green arabesques and geometrical designs, besides beautiful carvings of birds and elaborate metal fastenings.

Round it is a paling (*tama-gaki*), with storks and tortoises inside groups of flowers. Green blinds hide the doorways, to each of which three polished mirrors are attached. The side shrines are dedicated to Kamatari's two sons. Dragons in sepia on a gold ground adorn the lower cross-beams of the portico, and a beautiful executed pair of bronze lanterns bearing date 1755 stand in front of the shrine. The transverse panel in the verandah on its E. side has a white phoenix, while on the corresponding panel on the W. side is a peacock. The roof consists of thick shingling. The other principal object of interest is the small thirteen-storied, or more correctly speaking thirteen-roofed, pagoda. The grounds contain numerous other buildings, many of which are now left empty, as the Shintō cult has no use for them. One, seen on the way down and showing traces of elaborate decoration, is the burial-place of Kamatari's wife. The 16th April and 17th November are the two great festival days at Tōnomine.

Close to the exit from the temple enclosure is a good inn, called Kōyō-kwan. A short but steep ascent leads up hence to the *Ni no Mon*, or Second Gate, where the temple grounds are quitted. From here it is  $\frac{1}{2}$  hr. climb to *Fuyuno*, a hamlet consisting of but four houses. It affords a fine view of the plain stretching towards Nara. Beginning at the r., the mountains seen are:—Tempō-zan, Futago-yama, Katsuragi-yama—the highest peak, 2,814 ft.,—Kongō-san; next, but in the much further distance, Kōya-san, and to its l., that is to the south, the sea of mountains covering southern Yamato. Close at hand is a tumulus called *Uba-ga-mori*, marked by a clump of trees and the usual railing. Half the horizon—the N. and E. side—is shut out by the hilly nature of the foreground.

From Fuyuno to the top of the *Ryūzai-tōge* is a distance of under 1 ri, mostly through a delightful wood of cryptomerias and chamæcyparis-trees; but some of the hill-sides are laid bare from time to time.

The Japanese plan is not to thin out timber gradually, but to shave whole hillsides bare and then let them alone for many years, while others are similarly treated in rotation. This method saves trouble, as all the timber is simply rolled down to the bottom of the valley without encountering any obstacle,—if possible, to a stream where it is floated off, either in separate trunks or where the breadth of the stream permits, in the form of rafts.

The view from the *Ryūzai-tōge*, though pretty, is less extensive than that from Fuyuno. The way onward leads steadily downhill and is in parts steep. Several hamlets are passed through before entering

**Kami-ichi** (*Inn*, Tatami-ya), a fair-sized town on the r. bank of the *Yoshino-gawa*. The prospect up the river is pretty, and those for whom the classical poetry of Japan has interest may like to gaze on *Imoyama*, the conspicuous wooded hill about  $\frac{1}{2}$  m. distant. The name

means "Mount Lady-love," and has been the theme of many odes.

We now cross the singularly limpid river to the town on the other side, called *Iigai*, the passage being effected by bridge in winter, by ferry in summer.

A similar arrangement obtains at other places along the course of this river, the reason being that the summer floods often pour down with such resistless force as to sweep all before them. Of course the bridges erected for use during the dry season are not costly, and the planks are stowed away to do service again the following year.

The temple buildings at *Iigai*, standing on a slight elevation and having a parapet in front, belong to the Monto sect of Buddhists. Proceeding a short way down the stream and then turning south, we enter the lower hills. Cherry-trees line the path, and cover the hillside for a considerable distance up to the entrance of the small town of

*Yoshino*, which is built along the top of a narrow spur, and consists almost entirely of *inns* (\**Sako-ya* and \**Tatsumi-ya* best) and of shops for the sale of articles attractive to pilgrims. During the week or ten days in mid-April when the cherry-trees are in blossom, the little village has all the bustle of a camp, and rooms should be engaged beforehand.

These trees have for centuries been famous throughout Japan. There is no sight in the land comparable to them for beauty, when covered with delicate pink blossom. They are grouped in three masses of a thousand trees each, called respectively *Shimo-no-Sem-bon*, *Naka-no-Sem-bon*, and *Oku-no-Sem-bon*,—that is, "Lower," "Middle," and "Furthest Thousand," which come into bloom successively.

Half-way up the town stands a huge bronze *torii*, built of broad rings 4 ft. in diameter, and indicating the approach to the large temple of *Zō-ō-dō*.

Founded by Gyōgi Bosatsu early in the 8th century, as an offshoot of the temple raised on *Ōmine* by his master En-no-

Shōkaku, this temple has undergone many vicissitudes. The present buildings date, for the most part, from 1591.

A large red two-storied gate and two flights of steps lead up into the court fronting the great temple hall. The pillars supporting this lofty building are huge trunks, lopped of their branches and roughly trimmed. Their gradually tapering form recalls the way in which the stone columns of Doric temples derived their shape from the primitive trunks which they replaced. One of the pillars is a gigantic azalea, at least 30 inches in diameter, brought from Mount *Ōmine*, where those shrubs frequently attain to an enormous size; the rest are cryptomerias. Ex-voto pictures of proportionate dimensions and great age adorn the walls of the portico. The huge image of *Zō-ō Gongen* carved by Gyōgi Bosatsu and standing behind the altar, is 26 ft. high and of terrific aspect, and is flanked by statues scarcely less colossal (22 ft.) of *Kwannon* and *Miroku*. All three lift their r. foot to trample on the clouds, and the l. to trample on the four great oceans. Their stern expression shows minds bent on repressing the demons of which the universe is full.

A little further on is *Yoshimizu Jinja*, a small temple in which *Yoshitsune* (p. 86) and *Benkei* (p. 71) are said to have spent three years, and which later, in the 14th century, served as the abode of the fugitive monarch *Go-Daigo* (p. 72). Every tree, every stone in the enclosure has a name recalling some act of one or other of these three personages,—the tree to which *Yoshitsune* made fast his horse, the rock into which *Benkei* drove two iron nails to prove his strength after seven days of abstinence, etc. The room which *Go-Daigo* used to occupy is still shown, as are various works of art.—On the hill opposite,  $7\frac{1}{2}$  *chō* distant, stands the temple of *Nyōirin-jō*,

where Go-Daigo lies buried, and where also many relics of him may be inspected, together with other treasures.

There are several other temples, but they offer little interest. Yoshino is noted for its *kuzu*, a kind of starch, which is sold both in the pure state and also as a sweetmeat in the shape of cherry-blossoms, a real blossom of last season's blooming being enclosed in each daintily done up box. The starch, when properly made, is very palatable, and almost indistinguishable from American corn-starch.

On leaving Yoshino for Kōya-san,

[An alternative for pedestrians is to go from Yoshino to *Dorogawa* (Inn, Ki-no-kuni-ya), one short day, whence a day and a half by the pilgrim route leading along the lovely valley of the *Ten-no-kawa*, with its limpid stream, its picturesque rocks, and its pinnacled and grandly timbered hills,—12 *ri*. Fair accommodation at *Hirose*, *Sakamoto* (at the foot of the Tengu-mi-tōge), and other villages.]

it is pleasant after the rough paths traversed to bowl along the finely graded road, for 35 min. down to the Yoshino-gawa, which is crossed from a village called *Saso* on the l. bank to one named *Muda* (Inn, Hara-ya) on the r. About half-way the modern Shintō temple of *Yoshino-miya*, dedicated to Go-Daigo Tennō, is passed, and a succession of delightful views meets the eye throughout. The extremely sharp peak seen to the r. is the *Takami-tōge*, on the borders of the province of Ise. It is interesting to watch the rafts descending the river. Though very long, they glide easily among the shoals, under the management of skilful steersmen, because built in sections having a partly independent motion, like the cars of a railway train.

**Yoshino-guchi station** (Inn, Seikwa-rō). At

Gojō (Inn, Fujii-kwan), a fair-sized town, the line enters the valley of the Kiigawa. This district abounds in orange groves.

Kōya-guchi (Inns, Katsuragi-ya, Shinonome-kwan, and many others) stands at the entrance of the side valley leading up to Kōya-san, the *raison d'être* of the station being the accommodation of pilgrims to that shrine. Bands of pilgrims may be found taking a meal there at any time of day in spring, the fare provided being vegetarian when they are on their way up as contrite sinners, but generously supplemented with fish and eggs—the Japanese substitutes for meat—when they are returning downwards, pardoned and at peace with all the gods. The traveller will probably be told at Kōya-guchi where the bulk of his baggage should be deposited, that the distance to Kōya-san is only 3 *ri*; but the *ri* in this mountain district consists of 50 *chō*, which brings the distance up to 4 *ri* 6 *chō* of standard measurement, or 10½ miles English. Of this 50 *chō*, or one third of the distance, as far as the hamlet of *Shide*, can be done in jinrikisha. The rest must be walked or done in *kago*, as it is a succession of steep ups and downs, the former predominating; but the eye is so charmed at every turn that fatigue is forgotten. Several villages are passed through, of which the largest is *Kamiya* (Inn, Hana-ya).

The first part of the way, after crossing the Kii-gawa, lies along the r. bank of the tributary Yoshino-gawa, flowing far below in a rock-strewn ravine. There is little or no shade here, and the palmettos on the hillsides bear witness to the exceptional warmth of the climate of this district. For the latter part, the road leads up amidst magnificent timber, chiefly conifers; most of the finest specimens are *chamæcyparis*. Strangely enough,

but few examples are seen of the species to which Kōya-san has given its name,—the *Kōya-maki* (*Sciadopytis verticillata*). The timber from this superb forest, which now belongs no more to the priests but to the central government, is brought down by sledge and tramway from mountain recesses situated above the monastery, conveyed to Wakayama, the capital of the province, and thence shipped in junks to Tōkyō. A bridge little worthy of its high-sounding name, *Gokuraku-bashi*, that is, the Bridge of Paradise, marks the beginning of

Kōya-san proper (2,710 ft.), and of the last and steepest portion of the climb. Up to this point rest-houses dot the way and the forest grows thicker and thicker, till at last we reach a plain black gate forming the back entrance (*Fudō-zaka-guchi*) to the temple grounds. The exceptionally fine bronze image of Jizō just outside dates from the year 1745,—the gift of a female devotee. The smaller but handsome bronze Kwannon inside the gate to the l. dates from 1852. From here it is but a few yards to the *Sankei-nin Torishirabe-sho*, or Office for the Examination of Pilgrims, where the traveller will be asked whence he comes and at which temple he desires to lodge, and will then be furnished gratis with a guide to conduct him thither; or, if he have no preference and no letter of introduction, some lodging will be assigned to him. This question of the lodging is important, as Kōya-san has no inns. The temples do duty for them,—or rather the priests' residences included in the Japanese term for a Buddhist temple (*tera*). Many are apt to be too full of pilgrims of the lower class to afford pleasant quarters. The most aristocratic are Shōjō Shin-in, possessing fine suites of rooms, Henjō Kō-in, Kongō Sammai-in, and Jōki-in. The people at Kōya-guchi will probably endeavour to persuade the

traveller to patronise some inferior house, with which they are in league. Of course the priestly hosts provide no foreign food, neither is fish or flesh of any sort tolerated in the village, though liquor is permitted. The visitor, therefore, who cannot make up his mind to vegetarianism for a single day had better see the sights, and go on to one of the villages below. In any case he should remember that his hosts are monks, not innkeepers, and must refrain from ordering them about. There is no fixed charge for board and lodging; but it behoves the visitor to give at least as much as he would pay in a first-class inn. The service of the rooms is all done by acolytes, no woman being admitted to any such employment. Indeed, it is only since the revolution that women have been allowed to make the pilgrimage at all. The pilgrims are awakened before dawn, and the traveller may, if he likes, assist at matins, which service is performed in a hall lined with thousands of funeral tablets, prayers being offered up for the souls of those whose names are inscribed thereon.

*Kongō-buji*—for that is the proper name of the monastery, Kōya-san being only the name of the mountain on which it stands—is one of the oldest religious foundations in Japan. It dates from A.D. 816, having been then founded by the great saint, Kōbō Daishi, to whom the Emperor Saga made a grant of land for the purpose. As Kōbō Daishi was on his way up the mountain, he met Kariha Myōjin, the Shintō god of the locality, who, being addicted to the chase, was accompanied by two dogs. This god promised his protection to the monastery, and in return for this the Shintō temple of Nyū, dedicated to the mountain-god's mother, was afterwards built in one of the neighbouring valleys. This legend is the explanation given of the toleration of dogs on Kōya-san, while no other animals are permitted to enter the precincts. Other prohibitions existed in former times against musical instruments, the planting of bamboos or trees that could be turned to profit, archery and football, gambling and checkers, bamboo brooms, and three-pronged hay-forks. As late as

1906 no women might inhabit the village, and all the shops were therefore exclusively in men's hands.—The principal mediæval benefactors of the monastery were the Emperor Shirakawa and the Taikō Hideyoshi. The latter's nephew and adopted son Hidetsugu committed *harakiri* here. Kōya-san has experienced no striking reverses, though, like all Buddhist monasteries, it has suffered to some extent from the recent disestablishment of Buddhism. Its greatest enemy has been fire. The conflagrations of 1843 and 1888 were the most disastrous during the past century. The great pagoda perished on the former occasion, and has never been restored. On the latter, when the fire lasted for two days, large numbers of the priests' dwellings were swept away, 1909 and 1910 were also marked by destructive fires. A treasure of which the monastery is justly proud is a collection of eight thousand scrolls of the Buddhist scriptures, written in letters of gold and elaborately ornamented with silver designs. These scrolls are valued at over half a million *yen*.

The sights of Kōya-san take half a day to inspect. The first and most impressive is an enormous Cemetery, through which leads an avenue of cryptomerias 18 *chō* long; or rather, the cemetery is a kind of irregular avenue laid along a magnificent cryptomeria forest. Not that most of the bodies are actually interred here. In many cases the so-called tomb is merely a monument raised to the memory of the dead believer, who, through this nominal burial by the side of Kōbō Daishi, obtains the spiritual privilege of re-birth into the Tosotsu Heaven, or into Jōdo, "the Pure Land of Perfect Bliss." In other cases, after the corpse has been cremated, the Adam's-apple and some of the teeth are sent to Kōya-san, these remains being consigned to a common pit called *Kotsu-dō* or, the Hall of Bones, in the case of persons who cannot go to the expense of a separate tomb. At all events, their funeral tablets are sent to the monastery to be prayed over daily. As one walks along the avenue, a special cicerone, who has all the names by heart, points out the most important graves. After crossing the *Ichī no Hashi*, or First

Bridge over the tiny Odogawa, the monuments of the Daimyōs of Sendai (the largest), Uwajima, Kaga, and Satsuma are among those first passed. Such noblemen's monuments may be distinguished from those of commoners by their peculiar pagoda shape (Jap. *sotoba* or *gorin*, see p. 42). A little off the road to the r. are the graves of the celebrated heroes Atsumori and Kumagai Naokane, and then those of the Daimyōs of Hizen, Matsumae, and Chōshū; then—but we can only pick out a few names from among thousands—the early warrior Tada-no-Manjū (this is the oldest monument in the cemetery), the 16th century chieftain Takeda Shingen, the Hachisuka family, Ii-Kamon-no-Kami, the Daimyōs of Tosa, the traitor Akechi Mitsuhide whose monument has been riven from top to bottom by a thunderbolt as a warning to faithless servants, and so on *ad infinitum*. In the case of great families, many subsidiary monuments surround the chief one in the little enclosure, and before this often stands a *torii*, the stone for which, as for all the monuments, is brought from a place in the province of Bizen called *Mikage*, a word that has come to be the Japanese name for "granite." The monument of the Ichikawa Danjurō family of actors, just before reaching the *Naka no Hashi*, or Middle Bridge, is distinguished by a thin pillar. That with a praying-wheel in front is dedicated to Jizō, and is called the *Ase-kaki Jizō*, because believed to be covered every morning with the perspiration which that god's sufferings in hell for the relief of the human race bring out on his body. The Daimyō of Geishū have the second largest monument in the cemetery, those of Imagawa the largest of all, 28 ft. high. Next we come to that of an Imperial Princess, to those of the celebrated poet Bashō, of the saint Enkō Daishi, of Asano Takumi-no-Kami (the unhappy lord of the Forty-seven Rōnins), etc., etc. We next arrive at a shrine containing one



thousand gilt images of Amida, with another beside it having a statue of Kōbō Daishi at the age of forty-two, carved by himself; and after that another temple, with pictures (*mandara*) by the same saint, of the two halves of the Buddhist universe. The next feature in the walk is afforded by some bronze images of Jizō, Fudō, and Dainichi, placed behind a trough of water. Believers sprinkle this water over the images, in order to benefit the souls of their own ancestors. Immediately beyond is a small bridge called *Mumyō no Hashi*, or the Nameless Bridge, a corruption of *Mi-myō no Hashi*, or Bridge of the August Mausoleum. It is believed that no one can cross this bridge who, for moral reasons, is unacceptable to Kōbō Daishi.

According to tradition, Hideyoshi made a pilgrimage hither after he had risen to the highest position in the empire, and, accompanied by the chief priest alone, came at night as far as the bridge, crossed it, and turned back again without going as far as the tomb, thus satisfying himself that the slaughter he had been compelled to make of his enemies in order to seize the supreme power and restore peace to the nation, was approved by Kōbō Daishi, and that he might now pay his formal visit on the morrow in full state, accompanied by all the princes, without fear of being put to shame before them.

The monument *r.*, just beyond the bridge, to those who fell in the war with Russia, was erected in 1910.

A separate enclosure to the *l.* contains the unpretentious monuments of several Mikados. We next reach the *Mandōrō*, or Hall of Ten Thousand Lamps, but first look in at the octagonal *Kotsu-dō*, or Hall of Bones already mentioned, and peer through the gate of the *Go Byō*, or Tomb of Kōbō Daishi, which is never opened save on the 21st day of the 3rd moon, old style, when new vestments are provided for the dead saint. We also perceive two small Shintō Shrines just showing through the thick trees.

At the foot of the steps *l.* leading to the *Mandōrō* is a small bronze figure of Kōbō Daishi, remarkable for the expression of profound yet sentient contemplation. The *Mandōrō* is a wooden building 100 ft. long, and somewhat less than half that in depth, with closed grated shutters. As far as the eye can penetrate the darkness of the interior, countless brass lamps may be seen ranged in rows. Of these only about one hundred are kept lighted, the present reduced state of the monastery's exchequer not permitting expenditure on a more lavish scale.

No offering can be more acceptable in the eyes of Buddhistic piety than burning lamps, which typify the refulgent wisdom of the gods Dainichi and Amida. A story is told which recalls the Bible story of the widow's mite:—On some great occasion a rich man presented ten thousand lamps, while a poor woman, who had nothing, cut off her long tresses to make up money enough to present a single lamp. Nevertheless her offering was the more acceptable of the two; and when a gust of wind arose, the rich man's ten thousand lamps were all blown out, while the poor woman's single lamp shone on with increased brilliancy. Accordingly the largest lamp in the hall is called the *Hinja no Itō*, or Poor Woman's Single Lamp.

So far the Cemetery. The traveler now returns the way he came, and, wending through the village, will see the rest of the sights on his way to the gate leading in the direction of Wakayama. (The order may be reversed according to the house in which one is lodged, the *Shōjō Shin-in*, etc., being at one end of the village nearest the Cemetery, and the *Jōki-in* at the other.)

First we visit the *Kongō-buji*, or abbot's residence (a small fee is demanded), an unusually handsome specimen of Japanese domestic architecture, adorned with gold sliding-screens by Kanō Tan-yū, Sesshū, Tanzan, and other classical artists. An old-fashioned arrangement to be seen here, as in other

residences of the monks, is what is called the *irori no ma*, or "hearth room," which is an apartment having a large square chimney like a pillar, and a small altar on one side. The monks sit round this heated pillar in winter to recite the sutras. The room where Hidetsugu committed *harakiri* after he had fallen into disgrace with his father, has been restored exactly in the style of his period (end of 16th century). One room contains a collection of various objects laid out in cases: swords, lacquer boxes, scrolls, Buddhist furniture, etc.

We next proceed to the *Shichi-dō Garan* (see p. 41), or temples proper, and passing by several which are uninteresting, stop to examine the

*Kondō*, or Golden Hall. Burnt in 1843, but restored in 1852, this grand edifice fully deserves its name, for the interior is ablaze with gold and glorious colouring. Nor is it only beautiful. The *keyaki* wood, of which the huge beams and columns consist, proclaims its solidity; and even the magnificent carvings adorning the exterior are of the same material, some of the slabs being 9 ft. long by 4 ft. wide. The plan of the building is three squares, one within the other. The outermost of these squares is the uncoloured carved shell just mentioned; that next to it is the *gejin* or nave, while the innermost is the *naijin* or chancel; and this it is that the artist has so splendidly decorated with gold, with paintings of angels and Buddhist deities, and with coloured carvings of birds. Images of the deities Kongō Satta, Fudō, Fugen, Kon-gō-ō, Gozanze Myō-ō, and Kokuzō Bosatsu stand on a raised dais, whose sides are filled in with the peony and lion in gilt open-work, while the ceiling above them glows with rich paintings of dragons with a phoenix in their midst. The shrine guarded by these images contains one of the god Yakushi carved by Kōbō Daishi

himself. The *mandara* hanging to the pillars represent, as usual, the two halves of the Buddhist universe. Another interesting scroll is inscribed with words meaning, "To the souls of all who died fighting in the Russo-Japanese war," the same homage being paid to foes as to friends. On leaving, notice the paintings of the Sixteen *Rakan*, which are about 9 ft. sq. and executed in an extremely florid style. The holy men are represented in four groups.

In an adjacent building some gigantic gilt images of the Go-chi Nyorai, or Five Gods of Wisdom, formerly in the Pagoda, have now their temporary abode. The *Saitō*, or Western Pagoda, is a two-storied building of a curiously complicated style of construction. Among other minor buildings, may be mentioned two small Shintō shrines dedicated to the aboriginal Japanese gods who ruled the mountain before Kōbō Daishi's advent,—brilliantly painted with red ochre, and forming a striking contrast to the adjacent grey unpainted Buddhist shrines; also the *Kyōdō*, or Revolving Library, elegantly constructed in the shape of a two-storied pagoda, and the *Mi-ei-dō*, containing a celebrated portrait of Kōbō Daishi painted by his disciple Prince Shinnō, the eyes of which were dotted in by the saint himself.

Leaving the enclosure that holds all these buildings, we turn r., and see ahead the summit of *Jin-gamine*, 50 *chō* distant from the far end of the great Cemetery, and affording—at least so the monks declare—a view over portions of no less than thirty provinces. To the l. is the Theological Seminary (*Gakurin*), which is not usually visited. This institution includes a small university and a middle school. Since the year 1895, "general Buddhism" (whatever that may be) has, by government order, here replaced the exclusive teaching of the doctrines of the

Shingon sect, and modern sciences have been added to the curriculum. Some of the class rooms are fitted up in European fashion with benches and blackboards, while others retain the old Japanese style,—mats, a sort of dais for the lecturer, and a *kakemono* of Kōbō Daishi at one end of the room. Each bedroom is shared by two or three students. Before meals, a long Buddhist grace is intoned.

The inspection of the Seminary concluded, we retrace our steps a little, and soon reach what is called the front gate (*omote-mon*) of the monastery grounds, a handsome structure decorated with carvings by Hidari Jingorō, which leads in the direction of Wakayama; for this was anciently the chief approach to the sanctuary, as being that by which Kōbō Daishi himself came up. Various details of his pilgrimage are commemorated in monuments still preserved on that side of the mountain. This road, ( $5\frac{1}{2}$  ri to Kokawa), is now comparatively little used.

**Kokawa**, (*Inn*, \*Kana-ya). Five *chō* from this station stands *Kokawa-dera*,—No. 3 of the Thirty-three Holy Places,—an ancient and celebrated shrine, founded in A.D. 770; but the present edifices date only from the 17th century. The principal gateway contains fine statues of the Ni-ō, colossal in size and excellently preserved. A little further on is a building, called *Dōnan San no Ō dō*, curiously decorated with open-work wood-carvings nailed on to the panels and representing incidents in the history of an image of Kwannon shaped like a young boy, which is declared by tradition to have emerged miraculously from the pond close by. Several handsome bronzes and a stone with the impression of Buddha's feet next attract our attention. Passing through the second gateway with its images of the Shi-Tennō, we enter a picturesque garden containing some magnifi-

cent old camphor-trees; one, in particular, would take seven men to encircle it with out-stretched arms. The cherry-blossoms, too, are very fine. The *Hondō* is a plain building about 102 ft. square, whose outer gallery is all hung with modern inscribed tablets. The images of the Eight-and-twenty Followers of Kwannon, r. and l. of the main altar, whose shrine is never opened, are excellent ancient works of art. On a terrace at the back stand two brightly decorated shrines dedicated to the Shintō gods of Nyū and Nyaku-ichi, the aboriginal guardian deities of the place. The temple is rich in miscellaneous treasures and manuscripts, to be allowed to inspect which, however, requires a special introduction. An unusually large *Gyōgi-yaki* jar (see p. 73) is the only curiosity shown to all-comers.

The traveller, who now emerges from the mountains into the civilisation of the plain, will be struck with the variety of quaint and beautiful tiles at the corners of the roofs of the houses. Some are shaped like demons' heads, some like shells, some like flowers, etc. The whole way into Wakayama from Kokawa continues down the valley of the Kiigawa, with its screen of hills on either side. The river is crossed at

Iwade. Thirty *chō* from this station by jinrikisha stand the stately remains of the monastery of Negoro-ji, a branch of Kōya-san dedicated to Fudō, the monks of which waged successful war against Nobunaga, but succumbed to Hideyoshi in 1585. It must have been one of the most extensive religious establishments in Japan, and a perfect example of the *Shichi-dō Garan*. The various structures extended over two hillsides, and the architecture of what survives has a tranquil and impressive aspect. The immense park-like grounds are full of lovely cherry-trees and pine-trees, the former a brilliant sight in April.

Wakayama-shi (p. 311.)

[The traveller who desires to go direct to Kyôto or Kôbe without stopping over at Ôsaka, can book himself and luggage through to those places.]

## ROUTE 41.

### THE MOUNTAINS OF YAMATO.

To the south of the town of Yoshino lies an extensive tract of wild mountainous country, which should interest both the climber and the botanist. The peaks vary from about 5,000 ft. to 6,000 ft. in height. The names of the principal ones are Ômine, Misen, Bukkyô-ga-take, Shichimen-zan, Shaka-ga-take, and Dainichidake. The narrow valleys intervening between their spurs support a scanty but industrious population, who, by terracing even the steepest hillsides, contrive to raise sufficient barley for their subsistence. Yet a wide tract remains uninhabited, and much of it is even untraversed. Boar and the goat-faced antelope abound, besides a few deer and bear, and an occasional wolf. The boars are so numerous, that throughout this region all cultivated plots have to be protected from their inroads by strong stockades called *shishi-gaki*, and it is not unusual to see a whole valley thus fenced in. The summits are almost without exception clothed at high elevations with forests consisting chiefly of conifer, beech, and oak both evergreen and deciduous, magnolia-trees, etc.; but the lower slopes are not infrequently planted with cryptomerias and *chamæcyparis*. There are also a few small copper-mines; but timber-cutting and timber-dressing form the chief employment of the peasantry.

These mountains may be approached from Yoshino as a base, the distance thence to the top of Ômine (6,150 ft.) being locally estimated at 6 *ri*. The expedition there and back will occupy the whole of a long summer's day. The fatigue connected with it arises from the fact of its not being a

single climb, but a succession of ups and downs over *Kotenjô*, *Ôtenjô*, etc.

A better plan is to go from Yoshino-guchi station to *Dorogawa*, 7 *ri*, of which 5 *ri* as far as the hamlet of *Kavado* by jinrikisha. (But pedestrians may take a shorter and more picturesque way over three passes.) *Dorogawa*, being a resort of pilgrims bound for Kôya-san, possesses several comfortable *inns*, *Ki-no-kuni-ya* best. The nominal 3 *ri* hence to the top of Ômine will take a sturdy walker 3 hours. A place called *Dorotsuji*, where the path from Yoshino falls in 1., has a large tea-house. A short way on, we reach the foot of steep rocks, where several hundred feet have to be climbed by the aid of rough ladders. The pilgrims choose this spot for changing their straw sandals and washing their hands, to avoid provoking the wrath of the god by trespassing on his domain in an impure state. Above this are more huts, where the night might be spent. The summit is sacred to the Buddhist saint who first trod it, *En-no-Shôkaku*; and there, in front of a temple erected in his honour, may be seen several fine bronze images, which represent him equipped for a pilgrimage, with one-toothed clogs on his feet, and accompanied by his faithful demons *Zenki* and *Goki*. The temple itself is a massive building with an interior elaborately adorned. Two praying-wheels will be noticed on the pillars of the main door. The magnificent view is uninterrupted in all directions, even *Fuji's* cone being visible, though not less than 180 miles distant.

Leaving the summit of Ômine, half-an-hour's descent takes us to the ruined huts of *Ozisa*, where there is a spring of good water. No more can be obtained till reaching the top of *Misen* (6,350 ft.). The way—there is no path—is exceedingly rough, leading through dense forest and occasionally over

steep rocks that entail awkward scrambles. The worst of these is up a ridge known as *Kuni-mi-dake*. In a valley, reached 5½ hrs. after leaving Ozasa, stands a battered bronze image of En-no-Shōkaku, whence to the top of Misen is a distance of 30 *chō*. For this final bit there is a steep zigzag path. Just below the summit stands a sleeping-hut, open from May to September, but repulsively filthy. Proceeding, we descend a little, and then mount again to the top of **Bukkyō-ga-take** (6,400 ft.), the culminating point of this range. A short way down, a path leading down to the *Ten-no-kanra* (see p. 365) falls in r., and further we pass r. a track leading to *Shichimen-zan*. Alternations of better and worse going, including an awkward slope of loose sandstone, bring one to a little platform of rock jutting out from the mountain side and known as *En-no-hana*. It commands a splendid view of the mountains hitherto traversed, together with N.W. Kongō-san, Kōya-san, and Rokkō-san near Kōbe. Hence to the top of **Shaka-ga-take** (6,150 ft.) is a rough and arduous scramble, rewarded by a view S. of mountains as far as the eye can reach. Separated from Shaka-ga-take by a narrow gully, rises the peak called **Dainichi-dake**, whose summit is so steep that chains have been fixed to render the ascent feasible. On the way down the forest is much thinner, and there are glorious views. Some 10 *chō* down, a remarkable rock is passed, known as *Gokuraku-no-Mon*, or the Gate of Paradise, to crawl through a small hole in which and return round the other side is considered a meritorious act. Skirting the base of *Dainichi-dake*, we strike a dry water-course, which is followed all the way to *Zenki* (passable accommodation).

From *Zenki* it is a very long day's walk via the villages of *Ikebata* and *Ura-mukai* to *Kuzuhara*

(poor accommodation); but the scenery as far as the first-named place is lovely, the road following along the upper reaches of the *Kitayama-gawa* (see p. 377). From *Ura-mukai* a good road leads down to *Kinomoto* on the coast. From *Kuzugawa* it is 2½ *ri* to *Tado* and *Doro Hatchō*; while, if preferred, *Hongū* can be reached in half a day's walk over *Tamaki-san* (see p. 377).

## ROUTE 42.

### THROUGH KUMANO TO ISE.

1. WEST COAST OF KISHŪ. TEMPLES OF HONGŪ AND SHINGŪ. RAPIDS OF THE KUMANO-GAWA AND KITAYAMA-GAWA. DOBO HATCHŌ. FALLS OF NACHI. 2 EAST COAST OF KISHŪ.

This rough, but delightfully picturesque, route is recommended only to those whom considerable experience has inured to Japanese country ways. It might well be combined with Routes 40 and 34. The finest part of it is from *Tanabe* onwards, the interior of *Kishū* and the E. coast being on the whole more picturesque than the W. coast. The best time for the trip is spring or late autumn, as the climate of *Kishū* is exceptionally mild, owing chiefly to the mountains of *Yamato* which act as a screen to ward off northern blasts.

*Kumano* is practically another name for the province of *Kii* or *Kishū*, the W. part being *Kuchi-Gumano*, i. e. "front Kumano," and the E. part *Oku-Gumano*, or "far Kumano." The two together include *Kufū-ku Ura*, i. e. "ninety-nine stretches of shore." But the name *Kumano* is used with peculiar reference to the Three Holy Places (*Mi-Gumano* or *Kumano San-zan*) of

that province, namely, Hongū, Shingū, and Nachi, the origin of which carries us back past history proper into the legendary age. *Hongū*, lit. "the original temple," (or "palace") is said to have been founded in the reign of Sujin Tennō (1st century B.C.); *Shingū*, or "the new temple," in the reign of Keikō Tennō (A.D. 71–130), the former being some way up the Kumano-gawa, the latter at the mouth of the same river. Whether fear of the destructive floods for which this river is notorious, had anything to do with the location of the shrines in these particular spots—spots both of them specially likely to suffer, and therefore standing in unusual need of supernatural protection—is a matter for surmise. Be this as it may, the aboriginal Shintō tutelary deities were early adopted by the Buddhists as avatars of Indian gods, under the title of *Kumano Gongen* (cf. p. 48); and all through the Middle Ages the threefold shrines of these Gongen were among the most popular in Japan, and among the most representative of the Ryōbu Shintō style. The Emperor Go-Shirakawa is said to have made no less than thirty-four pilgrimages to them, or at least to Hongū. About the beginning of the 19th century, when the influence of the Pure Shintō school had begun to make itself strongly felt, many changes were effected both in the buildings themselves and in the lists of gods therein worshipped. Hongū and Shingū are now altogether in Shintō hands. Nachi, besides its Shintō shrine, possesses a famous Buddhist one.—A curious and inexplicable circumstance connected with the Kumano shrines is the special reverence manifested towards them by the people of the extreme north of Japan, who supply a very large percentage of the pilgrims, and are locally nicknamed *Kwantō-bet*, that is, "Eastern bumpkins."

#### Itinerary.

WAKAYAMA to:—	Ri	Chō	M.
Kimii-dera .....	1	25	4 $\frac{1}{2}$
Kuroe .....		32	2 $\frac{1}{4}$
Shiotsu .....	2	—	5
Minoshima .....	2	32	7
Yuasa .....	2	35	7 $\frac{1}{4}$
GOBŌ .....	5	11	13
Inami .....	3	11	8
Minabe .....	3	20	8 $\frac{3}{4}$
TANABE .....	2	7	5 $\frac{1}{2}$
Misu .....	2	3	5
Kurisu-gawa .....	2	18	6
Chikatsuyu .....	3	9	8
Nonaka .....		29	2
Ōse .....	2	31	7
YUNOMINE .....	2	18	6

HONGŪ .....	25	1 $\frac{3}{4}$
Miai (by boat) ..	4	8 10 $\frac{1}{4}$
Tado " ..	4	18 11
Back to " ..		
Mini ..	4	18 11
SHINGŪ " ..	5	— 12 $\frac{1}{4}$
Miwazaki .....	1	25 4 $\frac{1}{4}$
Hama-no-miya .....	2	12 5 $\frac{1}{4}$
NACHI .....	1	32 4 $\frac{1}{2}$
Back to Hama-no-miya .....	1	32 4 $\frac{1}{2}$
KATSURA .....		23 1 $\frac{1}{2}$
Total .....	65	26 160 $\frac{1}{2}$

Thence by steamer to Kinomoto, Nigishima, Ōwase, and Nagashima, whence overland to Yamada, as shown later on in the text. Some of the distances are approximate, though every possible care has been taken to make them correct. A constant cause of change and perplexity is introduced by the construction of new roads (*shindō*), not infrequently followed by the disuse of the same owing to floods or to paucity of traffic. The pedestrian will in any case gain by adherence to the old road, whenever a choice offers.

We leave Wakayama by what, as a tribute to popular piety, is still called the *Kumano Kaidō*. Jinrikishas are practicable—with an occasional walk over a hill—all the way to Tanabe and Misu. Passing below *Kimii-dera* (see p. 311), and *Kuroe* noted for its cheap lacquered trays and bowls, we skirt a lovely shore to

*Shiotsu*, a village on the first of those little landlocked bays—secluded paradises—that gem the coast of the provinces of Kishū and Shima. The sea, the dainty little sandy beach, and the view back over Wakayama and the valley of the Kikawa and across to Awaji and Awa in Shikoku, combine to form a delicious picture.

[Pedestrians can save time and distance, and command still finer views, by diverging l. over

the *Fujishiro-saka* before reaching Shiotsu, between the hamlets of *Hikata* and *Shimizui*.]

**Minoshima** (*Inn* by Kawa Hatanosuke) is a cleanly town on the river Arida. Travellers should stay here rather than go on to Yuasa, which, though larger, is unattractive. Beyond Minoshima, we cross the shallow Arida-gawa near its mouth, and follow up its l. bank for some miles along an embankment, between rows of vegetable wax-trees (*haze*), the characteristic tree of all this country-side. We are now in the district of *Arida*, notable as the greatest orange-producing centre in Japan; and as we proceed, we find all the lower slopes of the wide sheltered valleys covered with orange-groves.

The cultivation of the orange, first introduced into this district towards the close of the 16th century from Yatsushiro in Kyūshū, succeeded so admirably that, before fifty years had elapsed, not Ōsaka and Kyōto only, but Edo looked to Arida for their choicest supplies. Forty varieties of the orange tribe are enumerated in Japan, the best-known being the *mikan* proper, or mandarin orange (of which the *umshū* variety is the most prized), the *kōji*, the *kunembō* (a thick-skinned variety), the *tachibana*, the *daidai* or Seville orange, and the diminutive *kinkan* or cumquat. Most Japanese oranges are produced on large umbrageous bushes, only the *daidai* growing on a real tree. The orange is usually grafted on a citron or on a *karatachi* (*Citrus trifoliata*) stock. It is the finest fruit produced in Japan, and it figures largely in the Japanese New Year decorations. A lucky speculation in oranges was the foundation of the fortune of the eccentric 18th century millionaire, Kinokuni-ya Bunzaemon.

**Yuasa** (*Inn*, Hiro-kyū) is noted for its manufacture of soy. From here to Gobō there is a choice of roads. The new road, practicable for jinrikishas throughout, passes through Yura, 4 *ri* 14 *chō*, whence the distance is 3 *ri* 6 *chō* more, or 7 *ri* 20 *chō* (18½ m.) in all; but it is rarely taken, the old 5 *ri* 11 *chō* road, given in our Itinerary, being so much shorter, and all of it, too, practicable for jinrikishas except

the *Shishigase-tōge*, a steep hill 32 *chō* long. Spare coolies can be hired at the bottom of this hill to help to push the empty jinrikishas up, and to shoulder the luggage. The two roads diverge from each other 26 *chō* beyond Yuasa.

[Before he reaches Gobō, a detour of about 1 *ri* will take the traveller interested in ancient Japanese lore to the Temple of *Dōjōji*, a building part of which dates from the 8th century.

Its name has become a household word throughout the land, on account of the legend of the hapless loves of the monk Anchin and the maiden Kiyohime. Forbidden by his vows as a priest from making good his vows as a lover, he fled to this place, and hid beneath the great temple bell. She, transformed by the power of rage and disappointment into a huge dragon, pursued him, and, lashing the bell with her dragon tail, made it so fiery hot that the poor monk was scorched to death inside. This was in the year 928. The great bell of *Dōjōji* forms a favourite subject of art; and both the classical *Nō* theatre and the ordinary *Shōbai* stage have pieces founded on the legend, decked out with many fanciful additions.]

**Gōbo** (*Inn*, Kishi-riki). The road follows the coast from here, generally on a cliff overlooking the sea, and crosses several hills. The finest view is that from the top of the hill passed soon after leaving

**Minabe** (*Inn*, Mori-tsune), where one catches the first glimpse of the charming bay of Tanabe, with its *Megane-ura*,—a rock resembling a pair of spectacles, with holes for the glasses,—its semi-sunken reefs, and the long promontories of Setozaki and Kanayama-zaki. The aspect of all this coast is sub-tropical, chiefly owing to the quantities of palmettos and *sotatsu*. Large quantities of potatoes are also grown.

The traveller will be struck all over this Kumano route with the absence of horses. Bulls and cows are used instead for agricultural purposes, the Japanese

bull being so much milder a beast than his European counter-part that the use of oxen has not suggested itself. The cows are free for hard labour, because their milk does not form a staple article of Japanese diet.

**Tanabe** (*Inn*, Kinjō-kwan near landing-place) is much frequented by pilgrims to the Three Shrines of Kumano and to the Thirty-three Places of Kwannon. The temple of *Sōdōji*, in the neighbourhood, possesses a number of works by the celebrated painter Ōkyo and his pupil Rosetsu. A pleasant 2 hrs. excursion from Tanabe by boat is across the bay to the hot springs of *Yuzaki* (*Inn*, Sakai-ya), situated on the slope of a steep hill with a fine view.

Tanabe is the end of the first division of this route, as we here leave the coast, and turn inland to cross mountain ranges and to shoot the rapids of rivers. We also here, or at *Misu* 2 *ri* further on, bid farewell for some time to jinrikishas, unless the road to *Kurusu-gawa* should happen to be in exceptionally good repair. In any case, the old road is about half the distance of the new,—2½ *ri* from *Misu* to *Kurusu-gawa*, instead of 4 *ri* 27 *chō*. The walk is steep but pretty, and near the summit, which is called *Imori-tōge*, a fine panorama opens out of numerous ranges, with Tanabe Bay and the sea beyond. The scar on the side of *Takao-zan* dates from the great floods of 1889.

Always liable to these visitations, Japan seems to have drawn them down on herself with increased violence by a sudden zeal for the spread of cultivation in remote mountain districts, and by consequent partial deforestation. The valley of the *Totsugawa* suffered worst of all, over 2,000 persons having been washed away. Many of the survivors emigrated to *Yezo*.

**Kurusu-gawa** (*Inn*, *Momiya*) lies in a valley on the bank of a stream. Leaving it, we climb over the *Jūjō-tōge* and *Ōsaka-tōge*,—a maze of thickly wooded mountains

the whole way, peak alternating with round shoulder,—to

**Chikatsuyu** (*Inn*, *Yamaguchi-ya*), similarly situated in a valley,—that of the *Heki-gawa*,—and thence on to

**Nonaka** (*Inn*, *Matsu-ya*), which stands high, a great cleft dividing it from still loftier hills that rise abruptly opposite. There are some monumental cryptomerias at the entrance to the village; and on leaving it, the traveller will notice the first of a series of stockades and outlooks, by which the peasants endeavour to protect their little patches of cultivation from the attacks of wild boar. Many other wild animals roam at will over this remote forest region of Kishû and southern Yamato, notably the wolf, the monkey, the deer, and the *niku*, which latter seems to be a kind of chamois. Two hills—the *Kobiro-tōge* and *Bujū-tōge*—separate Nonaka from Yunomine. The walk unfolds a succession of delightful contrasts,—the lovely glen of the *Hiraigō-gawa*, with its wild profusion of cherry-trees, azaleas, maples, camelias, *lagerstroemias* (*saru-suberi*), ferns, mosses, etc., offering bright hues for every season of the year;—next the panorama from the breezy top of the *Bujū-tōge* over a wilderness of densely wooded mountains and deep ravines; and then the descent through the severe simplicity of a forest of nothing but conifers, where, after a time, one catches the sound of rushing water, and sees far below the *Magari-kawa* aptly so called from its many windings. But the curious part of the matter is that the *Magari-kawa* and the *Hiraigō-gawa* form in reality but one and the same valley, the upper part of which is dowered with botanical wealth, while the lower appears stern in its simplicity.

**Yunomine** (*Inn*, *Ise-ya* and several others) is the most comfortable village on the route,—far preferable to *Hongū*, 25 *chō* further



on, as a place to spend the night. The slight odour of the sulphur springs to which Yunomine owes its fame, is perceptible immediately on entering the place. The principal spring gushes out in mid-village, just above the river's edge, and the women carry their vegetables to cook in it. The original temperature of the spring utilised for the public bath is 198° Fahrenheit. Hard by is a little temple dedicated to Yakushi Nyorai, whose large image is cut out of stone encrusted with sulphur. The people bring teapots to get them encrusted in like manner.

The local hero is Oguri Hangwan (see p. 82). On the way from Yunomine to Hongū is a mound called *Kuruma-zaka*, beneath which, on being restored to health and strength, Oguri Hangwan is said to have buried the barrow used by Terute Hime to wheel him hither.

The best plan to pursue is to leave one's luggage at Yunomine, and stroll over thence to Hongū to see the temples, returning to Yunomine to sleep. The Yunomine innkeepers are accustomed to make arrangements for boats down the river, and will have one in waiting for the traveller on the following morning. A cheap public boat (here called *jōsen*) starts from Hongū for Shingū at a very uncertain time in the forenoon, and takes about 6 hrs. to perform the journey, except in flood-time, when the voyage is much quicker, but dangerous. To take the public boat, however, debars one from visiting Doro Hatchō; so every well-advised traveller will engage a boat of his own (*kai-iki*). The price is 4 *yen* for a boat with three men to go down the rapids from Hongū to Miai, thence up the Kitayama-gawa to Doro Hatchō, and down to Shingū:—time, 2 days.

Hongū (*Inn*, Tama-ya) stands at the junction of a streamlet called the Otonashi-gawa with the broad Kumano-gawa. Though now but a poor village, it boasts a celebrated Shintō shrine.

For what little is known of the early history of this place, see p. 373. In the great floods of 1889 the river rose 60 ft. and the entire village was destroyed, the temple buildings themselves, which stood close to the water's edge, being mostly swept away. Out of twelve, only four remained available for restoration and repair; and notwithstanding the immemorial sanctity of their previous site, they were removed to the neighbouring hill, where they now occupy a commanding and perfectly safe position. A stone monument on the original site, consisting of two small coffer-shaped structures within an enclosure, commemorates the eight vanished temples and their gods. The chief festival at Hongū is celebrated on the 15th April, smaller ones on the 1st and 15th of every month. One of the peculiar rites is the pounding of rice-cakes (*mochi*) by the pilgrim bands, as an offering to the local gods. For this purpose, gigantic pestles and mortars are provided at all the inns.

Temples 1 and 2 are combined under a single roof, in what is called the *ni-sha-zukuri* style. A peculiar appearance is produced by the tawny-coloured *suji-bei* (see p. 84) and the low stone wall, which together form the outer temple enclosure. Otherwise Hongū much resembles Ise, though on a smaller scale. Visitors are permitted to enter the pebble-strewn court inside the wall, but may not pass beyond the *tama-gaki*, which is of wood with gilt copper ornaments to conceal the nail-heads. The ends of the rafters of the temples are similarly adorned.

A flock of crows forms a prominent feature in the *ofuda*, or sacred pictures, sold at the three Kumano shrines, and also in the architectural ornaments of many subsidiary temples dedicated to the gods of Kumano, for instance, that situated in Igura, Tōkyō. The reason is that these deities are believed to employ the crow as their messenger, wherefore also this bird is never killed within their precincts. There is a current belief to the effect that Kōya-san is so precipitous that such luxuries as bean-curd (*tōfu*) cannot be carried up to it, but that the priests place coppers on the temple balustrade, with which the crows fly off to Kumano and bring back bean-curd in return.

The boat trip down the *Rapids of the Kumano-gawa*

This river rises in the mountains of Yoshino. During its upper course it is called the Totsugawa. Sometimes also it is called Otonase-gawa or Otonashi-gawa, properly the name of the tiny affluent that comes in at Hongū.

is delightful, excitement constantly alternating with charming views of cliff, and azalea blossom, and splendid timber. The whole distance from Hongū to Shingū is called 9 ri 8 chō (*ku-ri hat-chō*, not to be confounded with the name of *Doro Hatchō*); but of course this is considerably increased by diverging up the Kitayama-gawa to see the latter place. Specially celebrated is a spot on the l. bank, about 1 hr. down from Hongū, called *Shimoku-zan*, whither Japanese painters often come to sketch the perpendicular basaltic cliffs crowned with fantastic pines,—a scene that lacks only some quaint pagoda on the least accessible crag to make it the perfect embodiment of the style of landscape which the Far-Eastern artist most loves to reproduce on screen, and porcelain plate, and lacquer tray. To complete the illusion, monkeys may sometimes be seen clinging to the overhanging branches of the trees. Just above and about

**Miai** (*Inn*, Hana-no-jō) coal is worked in three or four places, but is of poor quality. Here is the junction of the Kumano-gawa with its large affluent, the Kitayama-gawa, a sight recalling that of the meeting of the Rhône and Saône. While the Kitayama-gawa is of crystalline clearness, the Kumano-gawa has run thick and muddy ever since the floods of 1889. For some little distance, the two streams flow on side by side without mingling.

The ascent of the *Kitayama-gawa* from *Miai* involves towing up another set of rapids, varied by occasional sailing; for if there be any wind at all, it is sure to serve from time to time, owing to the deep elbow-bends made by the

stream. Though progress be slow—about 7 hrs. from *Miai* to *Tado*,—the time is agreeably spent drinking in the charms of the scenery, and watching the skillfully navigated rafts that carry timber to the coast, or the fishermen who, generally in bands of four on each reach of the river, peer into the water for trout, and when they see any, cast hand-nets over them with amazing rapidity. The names of the hamlets on each bank on the way up are:—*Miai* r., *Shitaki* l., *Kei* r., *Kujū* r., *Taketō* r., *Yunokuchi* r., *Kogawa-guchi* l. where an affluent comes in; *Shimazu* r., *Kizuro* l., *Tamai-guchi* r., and *Tado* r. All are poor. Many are remarkable for being built tier above tier up the face of the mountain, with stone terraces to keep what little soil there is in place. At *Kujū*, a little waterfall will be noticed.

[This hamlet is the starting-point of those who desire to climb *Tamaki-san* (3 ri), a mountain noted for its enormous cryptomerias and for a temple dedicated to the gods of Kumano, which is considered the *Okuno-in* of Hongū. The summit (3,750 ft.) commands a view over a sea of mountains.]

*Kizuro* and *Tado* being the only hamlets on the *Kitayama-gawa* possessing houses dignified with the name of inn, one or other of them should be selected for the night's halt. The former is about 1 ri below *Doro Hatchō*, the latter just above it. If possible, the latter should be pushed on to, as one thus gains the advantage of seeing *Doro Hatchō* in the strongly contrasting lights of evening and morning.

*Doro Hatchō* is a gorge of the *Kitayama-gawa*, stretching between the hamlets of *Tamai-guchi* and *Tado*. The name does not mean, as might be supposed, "eight hundred yards of mud," but "eight hundred

yards of tranquil water," with rapids below and rapids above; and in reality the gorge is double that length,—not 8 *chō*, but 16 *chō*. Deep green pellucid water, fairy vegetation,—especially in May and June when the azaleas and rhododendrons burst into bloom from every nook and cranny,—dainty little sandy beaches, coves, pinnacles, caves, on either side white battlements of rock of a fine-grained siliceous sandstone, curiously jointed and worked in together somewhat like the teeth in a jaw or the pieces of a puzzle, and forming pillars and overhanging stockades crowned with pines and reflected in the liquid mirror below,—all this combines to form a perfect specimen of natural landscape-gardening on a grand scale. When seen in the mists of early dawn or by moonlight, it is the very image of the haunts of the genii as portrayed by the artists of China and Japan. Names are given to various salient rocks, such as the Boat, the Hat, the gods Ebisu and Daikoku, etc.; but they have no special appropriateness, and there is little use in taking a guide at Kizuro or Tamai-guchi to point them out, as the natives will probably suggest. The scenery continues very fine for several miles above Doro Hatchō, more especially at a place called Ōi, 5 *ri* higher up; but boats cannot ascend further than Komatsu, whence it is an arduous walk of 8½ miles.

[Doro Hatchō may also be reached from Atawa, a vill. 2 *ri* 25 *chō* N.E. of Shingū on the coast, whence 6 *ri* to Kogawa-guchi, where boats can be obtained. From Atawa to Kogawa-guchi the road leads over the Fūden-zaka, and through Nakadachi and other villages. The whole distance from Shingū to Kogawa-guchi may be done in jinrikisha.]

From Doro Hatchō back to Miai and thence to Shingū is a short day's journey by boat, being all down stream. Rapids and pretty scenery accompany one the whole way, until suddenly there appears ahead a square-topped wooded height, lower than the other hills. This is where stood the *Castle of Shingū*, now demolished. To the r. is seen a grove of tall cryptomerias, marking the site of the temple of the gods of Kumano. The *Kumano-gawa*, like several other rivers on this coast, ends in an anomalous fashion, there being no mouth to it at all except during the summer floods, because the water oozes out to sea through the sand. Nevertheless, the current is rapid to the last.

Shingū (*Inn*, \*Abura-ya), which lives chiefly by the trade in timber brought down the river, has little to detain the traveller. The castle site should be visited for the sake of the fine view. The *Shrines of Kumano* (commonly called *Shingū Gongen*) were burnt down in 1883, and only three out of the former twelve shrines have been rebuilt. Of the Shintō Temple of *Kami-no-kura*, dedicated to the goblin (*tengu*) Takagami, there likewise remains little but the site; and the *Grave of Shin no Jofuku* will interest only the archæologist. What little there is to see at Shingū can all be seen in 3 hours.

At the temple of *Kami-no-kura*, which is perched on the top of a high rock, the male inhabitants of the town still celebrate an ancient and curious festival (*Taimatsu Matsuri*) on the 5th day of the 1st moon, old style. A large number, young and old, some of them fathers with children strapped to their backs, and all with torches in their hands, run up the steep, irregular flight of steps leading to the temple site, and on reaching the top, are shut up in a narrow enclosure, packed as tight as they can hold, by another band of holiday-makers outside. Suddenly the gate is opened, and down they all rush helter-skelter, as fast as their legs can carry them, still with the lighted torches in their hands; and in feudal days, he who reached the bottom first

received a bag of rice as a reward from the lord of the castle. It is averred that accidents never happen, notwithstanding the steepness of the steps, the flaming torches, and the hurry and confusion. Nevertheless, to obviate such a possibility and also to cheer on the runners, their relatives line the staircase on either side.—The hill above the temple site is supposed to be the goblin's playground.

Shin-no-Jofuku (the Chinese pronunciation of his name is *Ch'in Hsü Fu*), having been sent by the Emperor Shi Huang Ti (B.C. 269–221) to search for the elixir of life, is said to have discovered Elysium (*Hōrai-zan*), alias Japan, which he colonised with three thousand beautiful young men and maidens. Such, according to a legend widely credited in China, was the origin of the Japanese nation. The present stone dates only from the middle of the 17th century. Some small mounds in the neighbourhood are alleged to be the tombs of his followers.

In all this part of Japan both sexes smoke tobacco rolled up in camellia leaves, the effect produced being that of the stump end of a green cheroot. Bundles of leaves for this purpose are sold in the Shingū shops for an infinitesimal sum.

The birthplace of the celebrated Benkei (p. 71) was at the Funada ferry just above Shingū, which is passed l. on quitting the town.

The road from Shingū to Nachi, all of which, except the last *ri*, is practicable for jinrikishas, offers a succession of varied views. Especially delightful are those of the Bays of *Miwazaki* (*Inn*, *Onoya*) and *Ugui*.

At *Miwazaki* and all along the coast to the E, where bonito-fishing is one of the sources of livelihood, the boats will be seen painted in bright colours, with patterns of flowers and the auspicious character 壽 signifying "long life." This is done in order to attract that fish, which is believed to be highly æsthetic and fastidious in its tastes.—It is the beach between Shingū and Nachi that provides the checker-players of Japan with their best *go-ishi*—water worn pebbles of slate quartzite which serve as "men."

At *Hama-no-miya*, the road turns inland. Jinrikishas can be left to await the traveller's return at the hamlet of *Iseki*, as

Nachi may be "done" in a few

hours, though it well deserves at least a day, and there is good accommodation at the *Shiozaki inn*, near the temples, and overlooking the waterfall. The approach is by a large *torii*, and several flights of stone steps lined with magnificent cryptomerias. The height of the place, the luxuriant vegetation, and the nearness to so much running water, make Nachi a delightful summer retreat.

Remark that, in its wider acceptation, *Nachi* includes *Iseki* and several other hamlets, as far as *Hama-no-miya* on the sea-shore. We use the name in its narrower sense, to designate the village in the hills which is famed for its temples and waterfalls.

The very popular *Buddhist Temple of Nachi*, No. 1 of the Thirty-three Places Sacred to Kwannon, dates—at least the present building dates—from the year 1590. It is filled with ex-votos and miscellaneous adornments, its columns are pasted over with pilgrims' cards, and priests sit at little tables to sell staves and charms of more than usual variety. The *Temple of Kumano*, which stands close by, is in pure Shintō style. It was rebuilt early in the last reign, and is dedicated to Kumano Fusumi, Izanagi, Izanami, Kuni-toko-tachi, Ama-terasu, and a number of lesser divinities. But the great attraction of Nachi lies in its *Waterfalls*, one of which (275 ft.) is generally accounted the highest in Japan.

Tradition says that the Buddhist saint, Mongaku Shōnin (p. 80) remained three weeks in the water just below the basin of this fall, fasting and doing penance.

The Great, or First Fall (*Ichi no Taki*), which is close to the vill., is easily accessible. An exploration of the lesser, but romantically situated, Second and Third Falls (*Ni no Taki* and *San no Taki*), higher up the course of the same stream, involves some scrambling over the slippery rocks that serve as natural stepping-stones. Rare

ferns and mosses luxuriate on every side. Beyond this, higher up the mountain again, are numerous smaller cascades. On the opposite side of the Nachi valley, another stream forms a fall named *In-yō no Taki*, or "Sexual Fall", on account of the shape of a large rock in the centre.

**Katsura** (*Inn*, Kaigetsu) possesses an ideal little harbour, perfectly landlocked owing to an island at its mouth, and so deep that steamers can anchor close to the shore. Ten min. across the little bay by boat are the hot springs of *Alcajima*. The principal local industry is fishing. The best plan—granting that the traveller is blessed with an even temper, which will stand the possible and seemingly unreasonable lengthening out of a single day's voyage into three or four—is to take one of the coasting steamers that touch at Katsura almost daily. He can thus see most advantageously what is best in Kishū,—its delightful coast scenery,—and will be spared dreadful roads and an almost endless amount of climbing.

[It is only as far as Kinomoto, where also steamers can be picked up, that the land journey can be done with any comfort. The *Itinerary* is as follows:—

KATSURA to:— <i>Ri Chō M.</i>			
Shingū.....	4	24	11½
Narukawa ferry		6	¾
Atawa .....	2	19	6½
Kinomoto .....	3	17	8½
Total .....	10	30	26½

All this is level and passable for jinrikishas, much of it lying through a pleasant pine-wood that skirts the sea-shore. From Kinomoto, it is possible to reach Owase in one day (11½ *ri* through densely wooded valleys and mountains, with magnificent views from the Yanagawa-

tōge), and Nagashima (7 *ri* of alternate inland and sea road) in another. But one must be a very sturdy pedestrian and be favoured with fine weather, the climb over the *Obiki-zaka*—lit. "the Hill of Long-Drawn-Outness"—and well does it deserve the name,—the hills quaintly called *Sonetarō* and *Sonejirō*, the *Yaki-yama-tōge*, the *Magose-zaka*, the *Hajikami-zaka*, and other rough passes being most fatiguing.]

## 2.—CHIEF PLACES ON THE E. COAST.

The whole coast line is wonderfully picturesque, with bays, peninsulas, and fantastic rocks.

**Kinomoto** (*Inn*, Morimoto) has only an open roadstead. The cliffs here are remarkably honeycombed,—blistered, as it were. Those on the right-hand side of the town (looking from the sea) are called *Oni-ga-jō*, or the Demons' Castle.

This name they derive from the belief that they were the abode of demons, till the latter were subdued by Tamura Maro early in the 9th century—The syllable *ki*, one meaning of which, in the Japanese pronunciation of the Chinese characters, is "demon" 鬼 recurs in many of the place-names about here. Thus we have *Kinomoto*, *Nigishima*, *Mikisato*, *Yaki*; and local legend has fabricated something appropriate to fit each. In reality the *ki* means "tree" in most of these names,—*Mikisato*, for instance, signifying "the village of three trees," not "the village of three demons."

The high cliffs on the l. of the town, beneath which the creatress *Izanami* is said to lie buried, is called *Hana no Iwaya*.

A straw rope (called *shime-nawa*) is stretched from the summit of this cliff to the trunk of a pine-tree below. This is renewed every year in February and October with great festivities, when enormous quantities of flowers are offered up, whence the name of the rock. At another festival, in July, a circular pile of firewood is built up to a height of 20 or 25 ft., and the youths of the village try their skill in throwing a lighted torch to

the top, so as to kindle the pile. This is apparently done in honour of Kagutsuchi, the God of Fire or of Summer Heat, whose sepulchre is said to be under a small rock opposite, called *Ōji no Iwaya*, or the Prince's Cavern.

**Nigishima** (*Inn*, Jūbei) is a completely landlocked, pretty little harbour with deep anchorage. The hills, which rise round it in a circle, are cultivated in terraces.

**Sone** and **Mikizato** also have landlocked bays. The camphor-tree and vegetable wax-tree grow wild on the steep hills of this part of the coast, where cultivation can only be carried on in terraces supported by retaining walls. At

**Owase** (*Inn*, Atarashi-ya), the hills retire to a little distance, like wings on either side of the spacious bay. Owase is a populous junk-port, and the most flourishing place on all this coast.

**Nagashima** (*Inn*, Hama-no-Arashi-ya) has but a poor harbour. The entrance, however, is very pretty, with the broken line of Ōshima to the r., like a hand half-sunk beneath the water and only the finger-tips appearing. The inhabitants devote themselves to catching bonitos, which they dry and salt for export.—The aspect of the coast is broken and picturesque all the way on hence to the province of Shima, and round the latter towards Ise; but the densely wooded hills gradually sink in height.

The interior being again practicable from Nagashima onwards, we here leave the steamer, and strike across country in a N.E. direction.

#### Itinerary.

NAGASHIMA to:—	Ri	Chō	M.
Uchi-Mayumi .....	3	8	7½
Nojiri .....	4	17	11
Mise .....	1	—	2½
Kuryū .....	1	26	4½
Ōka village .....	4	11	10½
„ station .....		31	2
Total .....	15	21	38

First we cross the rather steep *Nizaka-tōge*, which a fine road makes passable for jinrikishas. From points on the ascent, lovely vignettes are obtained of mountains all the way from Ōdai-ga-hara to the sea, and of the much indented coast as far as Miwazaki. The town and bay of Nagashima lie just below, with the inlet called *Kata-kami-no-ike*, and the gravelly river-bed of the Sando-gawa. At the top of this pass the traveller leaves the province of Kishū,

*Kishū*, originally *Ki-no-kuni*, the “Country of Trees,” is the ancient seat of the cult of Susa-no-o (see p. 54) and his son Iso-takeru. The former is said to have brought the seeds of trees from Korea, and to have planted Japan with them; and as this region was celebrated for its timber, the seat of his worship was naturally established here.

and enters the province of Ise. The descent on the other side is gradual and the scenery pleasing, being spoilt only by partial deforestation. The stream followed is an affluent of the Miyagawa, called *Ōuchi-yama-gawa*. The best halting-place is the vill. of *Saki* (*Inn*, Kōzaki-ya), a short way beyond Mayumi.

**Nojiri** (*Inns*, Hashimoto-ya, Nishimura-ya), though scarcely known to the outer world, is much frequented by pious pilgrims, as it possesses a set of Shintō temples called *Takihara Gū*, which, notwithstanding their small size, yield but little in sanctity to those of Yamada (commonly known as the shrines of Ise) themselves. They stand in a solemn and impressive grove of cryptomeria and *chamæcyparis*. As at Yamada, so here also there are two temple sites, which are built on alternately once in every twenty years.

The *raison d'être* of this holy place is a tradition to the effect that the Sun-Goddess rested here for some time on the way to Yamada (Uji), where she finally took up her permanent abode. Hence Nojiri is called *O Tabi-shō*, that is, “the

August Wayside Place," or *Kō Daijingu no Bekkū*, "the Supreme Goddess's Separate Palace."

From Nojiri the road is flat the whole way to Ōka, where the railway to Yamada (for Ise) is joined.

## ROUTE 43.

### MINOR ITINERARIES IN KISHŪ.

1.—From Tanabe to Shingū by the coast. (This road is popularly known as *Ō-hechi*, while the inland road from Tanabe to Hongū and thence across country to Nachi is called *Naka-hechi*.)

TANABE to:—	Ri	Chō	M.
Asso .....	1	26	4½
Tonda .....	1	12	3½
Ago .....	3	9	8
Susami .....	1	18	3¾
Esumi .....	4	32	12
Wabuka .....	1	26	4½
Tanami .....	2	9	5½
Kushimoto .....	1	24	4
Koza .....	1	3	2¾
Shimozato .....	4	18	11
Temma .....	1	31	4½
Miwazaki .....	2	20	6½
SHINGŪ .....	1	25	4
Total .....	31	19	77

There are said to be no less than forty-eight passes (*Shi-jū-has-saka*) on the first half of the way, so that almost all of this has to be walked, except where one can get a lift from a boat or coasting steamer, which latter calls daily at all the larger places. The coast is deeply indented with bays, and has rocks and reefs rising everywhere out of the water. The country inland, though rough, is likewise highly picturesque, except where spoilt by deforestation, and the winter

climate so mild that snow rarely falls more than once a year, and ice is seldom seen.

The first part of the road is inland as far as *Esumi*, where it comes out on the sea. Thence on to *Kushimoto* (Inn, Kinjō-kwan), the path alternates between short steep inland ascents and narrow tracks along the shores of bays. From *Kushimoto* onwards, jinrikishas may be availed of. There is fair accommodation at *Tanabe*, *Ago*, *Susami*, *Esumi*, *Kushimoto*, *Koza*, and *Shimozato*. The temples of *Muryō-ji* and *Jōjū-ji* at the prosperous town of *Kushimoto* have fine *fusuma* painted by Ōkyo and his pupil Rosetsu.

### 2.—From Hongū to Nachi.

HONGŪ to:—	Ri	Chō	M.
Ukegawa .....		25	1½
Koguchi (Ōyama) .....	4	—	9½
Irogawa .....			
NACHI .....	2	25	6½
Total .....	7	14	18

These distances are taken from local statements, but seem underestimated. The road, much traversed by pilgrims, lies over the passes called, from their height, by the quaint names of *Kō-gumo-tori* and *Ō-gumo-tori*, that is, literally, the Lesser Cloud-Taker and the Greater Cloud-Taker.

3.—*Ryūjin*, near the borders of Yamato, noted for an alkaline spring, can be best approached either from *Yuasa* (see p. 374) up the picturesque valley of the *Hidaka-gawa*, 2 hilly days' march; or from *Minabe* (p. 374), partly by jinrikisha in 1 day; or thirdly from *Kōya-san*, 11 ri on foot, the halt for the first night being usually made at *Atarahi* (Inn, *Omote-ya*) 3 ri from *Kōya-san*. *Ryūjin* offers excellent accommodation, the best of its numerous inns being the *Ebisu-ya*. It is cool in summer, standing at a height of 1,100 ft.

## ROUTE 44.

FROM KYŌTO TO MAIZURU AND  
AMA-NO-HASHIDATE. [FROM  
MIYAZU TO KINOSAKI.]

Distance from Kyōto	Names of Stations
Miles	KYŌTO (Nijō)
1 $\frac{3}{4}$	Hanazono
3 $\frac{3}{4}$	Saga
11	Kameoka
16	Yagi
19 $\frac{3}{4}$	Sonobe
24 $\frac{1}{2}$	Tonoda
27 $\frac{3}{4}$	Goma
34 $\frac{3}{4}$	Wachi
41 $\frac{1}{4}$	Yamaga
45 $\frac{3}{4}$	Ayabe Jct. (for Ōsaka)
51	Umesako
58	MAIZURU
62 $\frac{1}{2}$	(Shin-Maizuru, for dockyard)

This is a 2 $\frac{1}{2}$  hrs. run through pretty country, for the first 11 miles of which (to Kameoka) see p. 341 under "Arashi-yama." *Kameoka* and *Yagi* lie in a fertile, mountain-girt plain. After *Sonobe*, the tunnels re-commence (there are eleven on the way hence to Ayabe), as the line enters the green Tamba hills. The highest point is reached at *Goma*, 753 ft. above sea-level, whence it is at first a steep gradient down towards the Sea of Japan along the valley of the *Yuragawa*, a stream whose swift green waters and rocky bed, set in a frame of steep wooded hills, recall the *Arashi-yama* stretch. Many bridges are crossed, one of which is 1,416 ft. long. The stream is quitted at *Ayabe*; but the hills, some of them 2,000 ft. high, continue on to the coast.

*Maizuru* (*Inns*, *Furukane-ya*, *Seiwa-rō*) was formerly the seat of a *Daimyō*. Numerous temples, both Buddhist and Shintō, lie on the hill-

side above the town, that of *Keirin-ji* being specially worth a visit, and for the sake of the view from it.

*Maizuru* is alternatively pronounced *Bukaku*, *Maizuru* being the native Japanese, *Bukaku* the Chinese, pronunciation of the characters used to write it, which mean "dancing crane." For this reason, a conventionalised crane forms the town's crest.

The arsenal and docks at *Shin Maizuru* (*Inn*, *Shō-ei-kwan*), founded in 1901, one and a half *ri* off round a headland to the E., are not open to the public.

There are two ways of reaching *Ama-no-Hashidate* from *Maizuru*. One is by small steamer to *Miyazu*, running three times daily. The other (see *Itinerary* of next Route) is by an excellent road which runs along bold granite cliffs high above the sea, till, turning inland, it passes through a cutting from whose further end *Ama-no-Hashidate* is seen straight ahead, but not to advantage, and *Miyazu* to the l.

*Miyazu* (*Inns*, \**Araki-ya*, has a villa on the outskirts of the town, with bathing-stage and lovely view; *Kansei*, near pier) is a small town possessing considerable fisheries, and having occasional steam communication east and west. It derives a reflected glory from *Ama-no-Hashidate*, which lies about 1 *ri* off.

The curious name *Ama-no-Hashidate*, —in Chinese, *Ten-kyō*,—literally "the Bridge (or Ladder) of Heaven," is said to have been given to this place in allusion to the *Ama no Uki-Hashi*, or "Floating Bridge of Heaven," whereon the creator and creatress, *Izanagi* and *Izanami*, stood when they stirred up the brine of primeval chaos with their jewelled spear, the drops from which consolidated into the first island of the Japanese archipelago.

Buddhist legend, too, has been busy about the place. *Monju*, the God of Wisdom, presides over the chief local temple. The following story, depicted in the accompanying illustration, is also told. About A.D. 700, a pious hermit from *Kyōto*, named *Saion Zenji*, struck by the





loveliness of Ama-no-Hashidate, took up his abode on Nariai-san, raising there a little shrine to Kwannon, the Goddess of Mercy, on a spot situated a short way above the *Ippon-matsu*, or "single pine-tree" mentioned below. There, facing the scene of beauty, he spent all his days chanting the Buddhist scriptures, much to the edification of the country folk who came to pray at the temple from time to time. But in this land of cold winters there came a season when the snow fell and fell, till it was piled up to a height of full twenty feet, and for many weeks all intercourse with the outer world was cut off. The hermit, looking out one morning, saw a deer that had perished of hunger and cold. He himself was cold and hungry, but he pitied the poor creature even though it was already dead, and he remembered likewise that even the laity were forbidden by the Merciful One to eat the flesh of beasts,—who are conscious suffering creatures as much as man himself,—how much more then a hermit specially devoted to a life of prayer and penance. Second thoughts, however, succeeded to these. The spirit, surely, of the divine commands should count above the letter. He could do more to help on the conversion of the world by tasting the deer's flesh and thus preserving his own life for the purpose of preaching to the country folk, than by lying down and dying, as he must otherwise do. He therefore cut off a slice of the venison, cooked it and ate half, leaving the other half in the pot. Soon afterwards, when milder weather allowed of a track being made up from the village to the holy mountain, the villagers came fearing to find their hermit starved to death; but lo and behold! as they approached, his voice was heard ringing out clearly across the silvery scene in accents of prayer and praise. He told them what had happened. But when they looked into the pot for the other half of the slice of venison, lo! it was no venison, but a bit of wood covered on one side with gold foil. Then they examined the sacred image of the goddess, and found that a piece of that very size and shape had been cut out of her loins; and when they put the piece in its place, it clave to the image, whose wound was thus healed in a moment. Then all knew that the seeming stag had been no stag, but the merciful goddess Kwannon in disguise, who had given of her own spiritual flesh to support the pious hermit in his dire distress.

Ama-no-Hashidate has been famous throughout Japan from time immemorial, as one of the *San-kei*, or "Three Great Sightings" of the empire. Described in prosaic topo-

graphical parlance, it is a narrow sandy spit, which nearly closes up a lateral arm of the gulf at whose head Miyazu is situated. Its length is a little under 28 *chō*, or not quite 2 m.; its breadth about 190 ft. A grove of pine-trees extends right along it. The arm or bay which it encloses, called *Iwataki no Minato*, measures 1 *ri* from E. to W., and over 1 *ri* from N. to S. The depth of the bay in the middle is 11 fathoms; but the entrance is too shallow to admit any but the smallest craft. Hence, though the waves may be in seething commotion on one side, on the other, but a few yards off, there is the perfect stillness of a mill-pond. At the southern tip, a break of some 200 yards has to be crossed by ferry.

Till 1870, the pine-grove came down to the water's edge at this southernmost point. In that year, when all authority was loosened by the impending downfall of feudalism, the common people, grasping at a paltry gain, began ruthlessly to cut down the trees and dammed up the natural outlet of the inner lake in order to turn part of it into rice-fields. Then, with the summer rains, a great flood came down from Oe-yama and swept all away, including a beautiful lotus-pond belonging to the Monju-dō.

Such are the bare facts relating to this celebrated spot, which is reached by jinrikisha from Miyazu, the jinrikisha being also taken across the *Monju-dō* ferry to ride along the pine-grove. But Ama-no-Hashidate, to be appreciated, must be viewed from a height. For this purpose, the jinrikisha should be taken on to the vill. of *Ejiri* at its N. end, and the visitor should climb a few *chō* up Nariai-san to *Ippon-matsu*, a solitary pine-tree, whence the prospect is as lovely as it is unique. Lake Iwataki lies on the r. hand, Miyazu Bay like another lake on the l., with Ama-no-Hashidate dividing the two like a delicate green thread. The bay of Kunda peeps out beyond the hills, shutting in Miyazu with Yura-ga-take behind. Turning round, we have the Sea of Japan stretching away

to the horizon with the high islands of Ōshima and Kojima, and in the extreme distance Haku-san and the mountains of Kaga. This expedition can easily be done in an afternoon.—Another favourite point for viewing Ama-no-Hashidate is *Myōken-dō*, on the *Ō-uchi-tōge* (see below) 2 *ri* 20 *chō* N.W. of Miyazu.

What is called *Ura-mawari*, that is the N. coast of the bold headland to the N. W. of Miyazu, is a favourite summer resort, on account of its fine rocks and good sea air. The bay of Ine is the principal local fishing ground, whales being taken there, as well as many smaller fish.

[The hot springs of *Kinosaki* (see Rte 49) can be reached in one day by jinrikisha with two men over the *Ō-uchi-tōge* and *Hiji-yama-tōge*, these hills having easy gradients, and pedestrians, on the other hand, being able to save a good deal by short cuts.—*Ko-Ama-no-Hashidate* is a pretty, but smaller pine-clad stretch, near *Kumihama* (Inn, *Furitani-ya*), on the way.]

An alternative way to Maizuru is to take rail from Kōbe or Ōsaka via *Kanzaki Jct.*, *Takara-zuka*, *Sanda*, and *Fukuchi-yama* to *Ayabe Jct.*, whence as above. The scenery resembles that on the line from Kyōto. For *Takarazuka* and neighbourhood, see p. 305.

*Fukuchi-yama* (*Funahashi Hotel*) is a garrison town. It contains two castle sites, one in the town, the other half-an-hour distant, both commanding good views.—Travelers sometimes take boat hence down the river to *Yura* on the coast, a 4 hrs. trip through romantic scenery.—To the N.W. of *Fukuchi-yama* rises *Ōe-yama*, a mountain celebrated in legend on account of the ogres who were said to dwell there. The encounter between *Shuten Dōji*, their chief, and the

brave warriors *Raikō* and *Tsuna* at the *Rashō Gate* of Kyōto is a favourite art motive. Three and a half *ri* by jinrikisha take one to *Kōmori* (fair inn), where sleep; thence 3 *ri* more on foot to the base of the mountain and 2½ *ri* climb to the top, which affords a fine view over the Sea of Japan. Thus made, the expedition occupies one long day. An alternative plan is to walk over the mountain from *Kōmori* to *Miyazu*, 11 *ri*.

## ROUTE 45.

### FROM LAKE BIWA TO AMA-NO-HASHIDATE.

The first stage is by lake steamer from Ōtsu to Imazu in 3½ hrs., after which the *Itinerary* is as follows:—

IMAZU to:—	Ri	Chō	M.
Kumagawa .....	4	18	11
OBAMA .....	4	10	10½
Wada (or boat).....	5	13	13
Takahama.....		18	1½
Kissaka .....	2	17	6
Ichiba .....	1	28	4½
MAIZURU .....	2	18	6
Yura .....	3	11	8
MIYAZU .....	3	7	7½
Total .....	27	32	68

The trip along the west coast of Lake Biwa is delightful on a fine day. Various miniature ports are touched at,—*Katata*, *Ōmizo* (*Katsuno*), *Funaki*, and *Fukamizo*,—and one gets a passing glimpse of several of the *Ōmi Hakkei* (see p. 344), notably the pine-tree of *Karasaki*. The whole lake basin is seen to be enclosed by mountains, the most conspicuous being *Mikami-yama* (also called the *Fuji* of Ōmi)

to the r., Ibuki-yama further ahead to the r., and the chain of Echizen forming a barrier straight ahead.

Between Imazu (*Inn*, Fukudaya) and Kumagawa (*Inn*, Hishi-ya), the road runs over the hills separating the province of Ōmi from that of Wakasa on the Sea of Japan. Except in summer, a lower temperature and a cloudier sky are apt to be met with as soon as the boundary is crossed.

Obama (*Inn*, Yahara-ya), capital of Wakasa, is a clean seaport town, noted for a kind of lacquer (*Wakasa-nuri*) with serpentine and starred or dotted patterns in bronze or green.

A tray or box occupies five or six months in the making. Even a pair of chop-sticks takes two months, owing to the many layers that are applied, and the drying necessary between each.

The whole coast of Wakasa is extremely pretty, recalling the Inland Sea, but greener and more abrupt, with steep islets and headlands all wooded. Such narrow strips and patches of arable land as are left between the precipitous hills and the sea are cultivated with great care, and the peasantry seem healthy and prosperous. The invigorating sea-breezes are unaccompanied by any sea smells, perhaps owing partly to the absence of tide.

The tidelessness of this sea on the Japanese side was noted by the poet Hitomaro twelve hundred years ago. The opposite Korean coast also has an unusually small rise and fall,—something under 18 inches.

Whether one proceed westward by boat across the Bay of Obama, or take the road, the scenery is equally delightful. *Tada-ga-take* is the highest peak of the range rising behind the town. *Aoba-yama* ahead resembles Fuji in shape, but is tree-clad to the summit. From the landing-place at *Wada* it is flat on to *Takahama* (*Inn*, Mugi-ya), a large and prosperous vill. standing on a pretty bay. Thence it is an inland

walk, amidst rich cultivation and over two or three hills, via Kissaka

[This is the best place whence to climb Aoba-yama, 1 *ri* to the summit by an easy path.]

to *Ichiba* and *Maizuru* (see p. 383).

We are now in the province of Tango. The road soon enters the valley of the *Yuragawa* at its most picturesque part not far from the coast, steep hills—some of them 2,000 ft. high—accompanying the river to its very mouth. *Yura* (*Inn*, Yamada-ya), a scattered vill. with good sea bathing, is mentioned in the national annals as the birth-place of Urashima (see p. 86). A fine road leads along the sea to

*Miyazu*, for *Ama-no-Hashi-date*, see p. 383.

## ROUTE 46.

THE WEST COAST FROM TSURUGA TO  
FUKUI, KANAZAWA, TOYAMA,  
AND NAOETSU.

This trip enables the traveller to see something of the seaboard of the provinces of Echizen, Kaga, and Etchū on the Sea of Japan.

MAIBARA-TSURUGA-NAOETSU  
RAILWAY.

Distance from Kyōto	Names of Stations	Remarks
Miles		
45	MAIBARA Jct...	See p. 227.
49½	Nagahama	
56½	Takatsuki	
59	Kinomoto	
61½	Nakanogō	
64½	Yanagase	
71	Hikida	
75½	TSURUGA	
83½	Suizu	
91½	Imajō	
96½	Sabanami	{ Ascent of Haku-san.
102	Takefu	
105½	Sabae	
110½	Ōdoro	
113½	FUKUI .....	
117½	Morita	
121½	Maruoka	
124½	Kanazu	
127½	Hosorogi	
132½	Daishōji	
137½	Iburi-hashi	{ Change for Nanao.
143½	Komatsu	
149½	Mikawa	
153½	Matsutō	
161½	KANAZAWA	
169	Tsubata Jct. ....	
177½	Isurugi	
181½	Fukuoka	
187½	Takaoka Jct. ....	{ Branches to Fushiki and Jō-ga-hana.
191½	Kosugi	
198½	TOYAMA	
202½	Higashi-Iwashi	
205½	Mizubashi	
208½	Nameri-kawa	
214	UOZU	

218	Mikkaichi	See p. 267.
220½	Ikuji	
225½	Nyūzen	
228	Tomari	
234½	ICHIBURI	
240	Oya-shirazu	
243½	Omī	
247½	ITOIGAWA ....	
250½	Kaji-yashiki	
255½	Nō	
261½	Tsuzuishi	
265½	Nadachi	
270½	Tanigama	
272½	Gochi	
274½	NAOETSU Jct.	

The railway journey between Kyōto and Maibara is described in Route 23; and the shores of Lake Biwa, as far as the next station, Nagahama, in Route 38.

At Nagahama (*Inn*, Izutsu-ya, at station), the railway leaves the lake. From Nakanogō onward to *Hikida*, it runs in narrow valleys between wooded hills, and up through a long tunnel; whence down through three more tunnels and green hills to the coast of the Sea of Japan.

Tsuruga (Tsuruga Hotel, Europ. style,) has the best harbour on this sea, and has accordingly been chosen as the connecting port with Vladivostok and the trans-Siberian Railway (see p. 2). The town itself is somewhat shut in, and the houses are exceptionally small and low; but a pretty view of land and sea may be obtained by visiting the pine-grove (*Matsu-bara*) 12 *chō* distant. The long promontory closing in the bay on the W. side, and sheltering it from those N.W. blasts that render the winter on this coast so terrible, is called *Tateishi-zaki*. On its extremity stands a lighthouse, not, however, visible from the town. The stretch of land to the N.E., which looks like a promontory as seen from Tsuruga, is called *Kome-no-ura*. *Kane-ga-saki*, a suburb of Tsuruga, is seen just across the bay to the r.

A spare hour at Tsuruga might be spent in visiting the temple of *Hachiman* at Tsuru-ga-oka on the

E. side of the harbour, and the park laid out on the hill behind, formerly the site of the old castle, commanding a fine view.

Backing out of Tsuruga, the train climbs through narrow valleys and five tunnels to *Suizu*, whence picturesque peeps of the Bay of Tsuruga. The descent from this station leads through more narrow valleys and tunnels to *Imajō*. After *Sabanami*, the hills on either hand begin to leave a wider space for rice cultivation.

*Takefu* (Inn, Yanagi-ya, at station) manufactures marbled paper, cotton, silk, and hardware. A striking object in the vicinity is the mountain called *Hina-ga-take*.

*Fukui* (Inns, \**Tsuki-mi-rō*, *Nawa-ya*), on the *Ashiba-gawa*, formerly the capital of the Daimyōs of Echizen, still possesses the picturesque remains of the castle which was their seat, and a *Hongwanji* temple. The castle grounds are now used for fruit cultivation under the direction of the ex-Daimyō. *Fukui* is noted for the manufacture of *habutai*, paper, and *yuton*,—a thick oil-paper used to cover the mats in summer. A species of crab, called *magani*, is caught all along the coast, and tinned for export. A pleasant excursion can be made from *Fukui* to the waterfall of *Ichijō-daki*, distant  $4\frac{1}{2}$  ri. In the same valley, 2 or 3 miles below the waterfall, stand the ruins of a castle dating from the 16th century.—*Sakai*, the port of *Fukui*, lies  $13\frac{1}{2}$  m. distant from the city. *Fukui* is the best place from which to make the ascent of *Haku-san* (see p. 270).

*Daishōji* (Inn, *Yata-ya*) was one of the places to which the Christians of the Nagasaki district were exiled during the last persecution in 1867-73.

[Close to this place lie two spas much resorted to by the Japanese,—*Yamashiro* (Inns,

\**Kura-ya*, \**Ara-ya*) and *Yamanaka*, at the foot of the hills. An excursion to them may be best managed by taking jinrikisha, 1 ri 20 chō, from *Daishōji* to *Yamashiro*, where spend the night, and next morning by jinrikisha again for another 1 ri 20 chō along the valley of the *Sakai-gawa* to *Yamanaka*, which boasts some pretty river and rock scenery, especially at two points called *Kurodani* and *Kōrogi*. Both spas consist chiefly of inns lining a square, in whose centre stands the public bath-house; but at *Yamashiro* the delicious warm water is also led into the inns. On the afternoon of the second day, rejoin the railway at *Iburihashi*. Other noted places in the vicinity of *Yamashiro* are *Nata-dera* with rock scenery, *Awazu* and *Kata-yamazaki* with springs.

This district supplies the well-known *Kutani* porcelain. The vill. of *Kutani* itself lies among the hills some 2 ri S. of *Yamanaka*, but nothing now remains there to see. *Yamashiro* produces most of the clay, and also possesses two of the principal kilns. Others exist all the way on to *Kanazawa*, notably at *Komatsu* and *Teraï*; but the clay at this last place is of inferior quality.

The manufacture of *Kutani* porcelain dates from the close of the 17th century, when beautiful pieces were produced called *ao-Kutani*, because of a transparent green (ao) enamel of great brilliancy, which was largely used in its decoration. The other colours used were mostly yellow, purple, and a nearly opaque blue, very rarely red. Silver was also freely employed. In the second period, beginning about 1800, *Kutani* is a fatence irregularly crackled and distinguished by a peculiar waxy, ivory-white glaze. About the year 1843, a novel style of decoration was introduced, which has remained typical of all the porcelains of this province. The ground is red, with designs—

generally minute and elaborate—traced in gold. The earlier specimens of this style justly command universal admiration. Unfortunately, since 1869, the pure native taste has gradually been corrupted by wholesale orders from abroad for big flashy vases, and for tea and dinner services crowded with patterns and figures, in which the artistic eye soon wearies of the crude massing of red pigment and the perpetual glitter of gilding.]

Beyond *Iburi-hashi* (poor accommodation), the mountains are seen to best advantage, especially the pyramid and two domes of Haku-san. After passing *Komatsu*, the first plimpse is gained of the surf-beaten though flat sea-coast, where the *Tetori-gawa* is crossed at its mouth, immediately before the station of

*Mikawa* (*Inn*, \**Yoshino-ya*, with good sea-bathing). All along this coast, the roar of the breakers is said never to cease during the six cold months of the year. Here the railway again turns inland.

*Matsutō* is noted as the birth-place of the poetess *Kaga-no-Ohio*.

*Kanazawa* (*Inn*, *Ouraya*; *Europ. restls.*, *Kanaya-kwan* in *Nishichō*; *Asada*) was the seat of the *Maeda* family, lords of the province of *Kaga* and richest of all the *Daimyōs*. It is now the capital of the prefecture of *Ishikawa*, which comprises the provinces of *Kaga* and *Noto*. It is clean and picturesque, and the hills above command a fine prospect. The castle grounds (no admittance) have been utilised as the headquarters of a military division.

To the r. of the castle, on another hill, is the beautiful pleasure-ground of the former lords of the place, now open to the public and dotted with rest-houses. The name bestowed upon this park by the literati of an earlier age is well-deserved:—they called it *Ken-roku-en*, or “the Six-fold Garden,” because possessing six excellences, viz. size, pleasing appearance, labour bestowed upon it, an air of antiquity, running water, and a charming view.

The Industrial Museum (*Hakubutsu-kan*), at the top of this park, merits a visit for the sake of the modern local porcelain, lacquer, etc., and more particularly for the collection of antiquities, which includes masks, swords, armour, etc., belonging to the *Maeda* family, ancient religious bronze figures from *Nara*, etc., etc. Close to it is a monument, erected to the memory of the soldiers who fell fighting in the *Satsuma Rebellion*. This monument, which was erected in 1880, consists of a pile of large stones, whereon stands a hideous bronze figure of *Yamatotake*, over 18 ft. high. About 1 *ri* distant stands *Nodayama*, on the side of which are the tumuli of the old *Daimyōs* of *Kaga*. The top of this hill offers a fine view. *Kanazawa* is the best place at which to buy *Kutani porcelain*. Bronzes inlaid with gold and silver (*zōgan*), and fans are also produced here.

*Tsubata* (*Inn*, *Kitani-ya*).

[A branch line, 33½ miles long, runs from *Tsubata* to *Nanao*, capital of the Province of *Noto*.

This province, the Jutland of Japan, obtains its name from the word *notu*, which means “peninsula” in the language of the former *Aino* aborigines. *Noto* is one of the wettest parts of the empire.

*Nanao* (*Inns*, *Wajima-ya*, *Nozaki-ya*) is a considerable town situated on the shores of a miniature inland sea, across which small steamers ply. The chief holiday resort in the neighbourhood is the mineral spring of *Wakura* (*Inn*, \**Wakazaki*, with private baths), ½ hr. by *jinrikisha* over a flat road. The hot water, which wells up on the shore, and is highly saline, is used for drinking as well as bathing purposes; but it, and indeed the province of *Noto* generally,—low, sandy, and poor in artistic associations—have little to interest the foreign visitor.]

**Takaoka** (*Inns*, Keibō-rō; Kizurō), a flourishing place stretching for a mile or more along the road in a cotton-weaving and silkworm-breeding district, is noted for its hardware, also for a pretty kind of lacquer with subdued decoration. A branch line, 18½ m. long, runs from here due S. to *Jō-ga-hana* (see p. 270); another N. to *Fushiki* (*Inn*, Inoue), on the coast, distant 4½ miles. The railway continues along the plain, with mountains to the r.

**Toyama** (*Inns*, \*Toyama Hotel, Takamatsu-kwan), on the Jinzū-gawa, is the capital of the prefecture of the same name and of the province of Etchū. The principal trade of the place consists in the manufacture of patent medicines. Toyama is a good starting-point for those who, approaching them from this side, wish to scale the peaks of Etchū and Hida, described in Route 29. The highest mountains now seen to the r. are Tateyama (see p. 269) and Tsurugi-dake; but the most striking feature is supplied by the great rivers, or rather the great river-beds, particularly that of the Jōgwanji, which are crossed on surprisingly long bridges. In June or July, and occasionally at other seasons, the waters descend in devastating force, sweeping away the rice-fields of the plain. The sea is reached soon before entering the town of *Nameri-leawa*, after which the whole stretch of the peninsula of Noto comes in view.

The irregularly shaped inscribed monoliths on stone bases, seen so frequently in this province of Etchū, are monuments to departed worth. The fig-tree abounds all along this West Coast, bearing fruit in October.

Uozu is a place of some size. The tidelessness of the Sea of Japan, the absence of sea-weed and sea smells will strike the traveller as strange. The Hayatsuki-gawa, the Kurobe-gawa, and Hime-gawa are spanned by very long bridges. But greater engineering difficulties than spanning these wide torrent beds had to be overcome where the line is found running through numerous tunnels, over high bridges and along narrow ledges cut out of the living rock. The station of *Oya-shirazu* recalls that portion of the old highway which was so perilous to pass that, as the name implies, the child forgot its parents and thought only of its own safety.

After Itoi-gawa, the Island of Sado comes in view in the pale distance, looking at first like two islands as the low land between the northern and southern halves is not visible. Shortly after *Nadachi* there is a sudden change as the eye sweeps across the water to the range of which Yoneyama, close to the sea-shore, forms the highest point.

Gochi. For the interesting temple at this place see p. 248.

Naoetsu, p. 247.









SECTION III.

WESTERN JAPAN AND THE  
INLAND SEA.

*Routes 47—51.*



## ROUTE 47.

THE INLAND SEA AND THE CHIEF  
PLACES ON OR NEAR ITS  
NORTHERN SHORE.

1. GENERAL INFORMATION. 2. THE SANYŌ RAILWAY. 3. THE INLAND SEA BY COASTING STEAMER. 4. THE INLAND SEA BY MAIL STEAMER. 5. NORTHERN SHORE: OKAYAMA, [SHŌDO-SHIMA], FUKUYAMA, TOMOTSU, ONOMICHI, MIHARA, TAKEHARA, KUBE, HIROSHIMA, MIYAJIMA, IWAKUNI, YANAITSU, MITSUJIRI, YAMAGUCHI, TOYO-URA, SHIMO-NOSEKI, MOJI.

## 1.—GENERAL INFORMATION.

The Inland Sea is the name given to the water space lying between the Main Island on the north, and the islands of Shikoku and Kyūshū on the south. It communicates with the open sea by the Naruto passage and Akashi Strait on the east, by the Bungo Channel between Shikoku and Kyūshū, and by the Strait of Shimo-no-seki at the western end. It is about 240 miles long from Akashi Strait to Shimo-no-seki, its greatest width (opposite the Bungo Channel) being about 40 m., while it narrows to 8 m. where the province of Bizen approaches that of Sanuki in longitude 134°. The Japanese divide it into five open spaces or *Nada*, which, named from East to West, are as follows:—Harima Nada, Bingo Nada, Mishima Nada, Iyo Nada, and Suwō Nada. Harima Nada is divided from Bingo Nada by an archipelago of islands, rocks, and shoals, through which the passage for ships narrows in some places to a few hundred yards. Bingo Nada is divided from Mishima Nada, and the latter from Iyo Nada in the same manner, and here the channel is even narrower, notably at one place where there is

only just room for two ships to pass abreast.

The Inland Sea affords the most direct route from Kōbe to Nagasaki and Shanghai. For vessels proceeding anywhere to the westward it offers a smooth water passage, by which the uncertain weather and stormy seas of the outer passage may be avoided. No doubt the intricacies of the channels present some disadvantages to mariners; but to the traveler the smoothness of the water, and the continuously varying and picturesque scenery, are an unfailing source of pleasure and comfort throughout its entire length. The larger islands are mountainous; and although (differing in this from most parts of Japan) they lack timber, the effective contrast of light and shade gives colour to the background. The smaller islands are of every conceivable fantastic shape, some being mere rocks, which others attain to considerable height and size. Nearly all are inhabited by a half-farming, half-fishing population. The shores are lined with villages, the hill-sides laid out in fields, and the waters studded with trading junks and fishing-boats. According to Japanese accounts, the total number of islands amounts to several thousands, though it is a puzzle to understand how they were ever counted. Another puzzle to the European visitor, to whom the Inland Sea has become a household word, is the fact that the Japanese themselves formerly possessed no corresponding name. The terms *Seto no uchi* (lit. "within the channels") and *Nai-kai*, ("inner sea") are the inventions of modern cartographers, intended to translate the English name. Neither have the Japanese poets ever raved over this lovely portion of their native country. Only Suma and Akashi at its eastern end seem to have arrested their attention.

The fish and shell-fish of the

Inland Sea enjoy a great reputation with Japanese epicures.

## 2.—THE SANYŌ RAILWAY.

Distance from Kobe	Names of Stations	Remarks
Miles	KŌBE	
1	Hyōgo	
3½	Takatori	
4½	Suma.....	{ See p. 305.
6½	Shioya.....	
8½	Tarumi.....	
9½	Maiko.....	
12	Akashi.....	
16	Okubo	
20	Tsuchiya	
24½	Kakogawa	
26½	Hōden	
28½	Sone	
31½	Gochaku	{ Change for Bantan line.
34	HIMEJI Jct. ....	
40½	Aboshi	
44	Tatsuno	
47	Naba	
52	Une	
55½	Kamigōri	
63½	Mitsunishi	
68	Yoshinaga	
71½	Wake	
76½	Mantomi	
79½	Seto	
84½	Saidaiji	{ Branch to Tsuyama.
89	OKAYAMA .....	
93½	Niwase	
99	Kurashiki	
104½	Tamashima	
108½	Konjin	
110½	Kamogata	
116½	Kasaoka	
120½	Daimon	
125½	FUKUYAMA	
131½	Matsunaga	
137½	ONOMICHI	
143½	Itozaki	
145	MIHARA	
151½	Hongō	
159	Kōchi	
164½	Shiraichi	
170	Saijō	
173½	Hachi-hon-matsu	
180½	Seno	
185½	Kaidaiichi.....	{ Branch to Kure.
189½	HIROSHIMA	
191½	Yokogawa	
193½	Koi	
197½	Itsuka-ichi	
199½	Hatsuka-ichi	
200½	MIYAMA	{ Station for Matsunaga
204½	Kure	{ same name.

212½	Ōtake	
215½	IWAKUNI	
220	Fujū	
225	Yū	
230½	Kōjiro	
231½	Obatake	
236	YANAITSU	
240	Tabuse	
243½	Iwata	
246½	Shimata	
253½	Kudamatsu	
258½	TOKUYAMA	
262½	Fukugawa	
270½	Tonomi	
274½	MITAJIRI	
279½	Daidō	
285½	Ogōri	
288½	Kagawa	
291	Achisu	
297½	Funaki	
303½	Onoda	
307½	Asa.....	{ Branch to Omine.
312½	Habu	
316½	Ozuki	
320½	Chōfu	
323½	Ichi-no-miya	
326½	Hatabu	
329½	SHIMO-NO-SEKI	

This line, skirting the northern shore of the Inland Sea, connects with the Kyushū Railway which starts from Moji on the opposite side of the Strait of Shimo-no-seki, and thus affords an interesting land route to Nagasaki. Comfortable steam ferry-boats across the narrow strait await the trains.

The run from Kōbe to Hiroshima by express takes 8 hrs.; from Hiroshima on to Shimo-no-seki, 5½ hrs. more. The first 40 min. through Suma, Maiko, and Akashi is delightful; but after that, the line leads for 130 m. over an agricultural plain or between low hills, partially clad with scrub pine and bushes. Not but what there is occasional change and variety; for instance, the pretty little river scene between Wake and Mantomi, where the valley r. leads up to the important town of Tsuyama. At Kasaoka there is a refreshing peep of the sea, which again opens out, island-studded, for the 12 m. between Matsunaga and Mihara along the lovely strait of Onomichi. The

Fukuyama, also afford some variety. But take it altogether, this section of the line is the least picturesque. From Mihara, whose station stands in the actual castle grounds, we plunge inland among the mountains, to reach an elevated plateau at Shiraichi, which is followed to Hachi-hon-matsu, whence down again through a very narrow valley to Kaidaichi and Hiroshima, near the coast. On the plateau, notice the local peculiarity of brown vitreous tiles, different from the grey-blue tiles of other parts of Japan.

Far and away the most beautiful portion of the Sanyō line is that between Hiroshima and Yanaitu,—a run of nearly 50 m., during which, as the train ever and anon comes out on the coast, the eye feasts on islands, straits, and headlands, with the dark blue sea and the pale blue mountains of Shikoku in the distance. Miyajima (see p. 404) should be specially noticed. The lofty island (2,000 ft.) further on, near Obatake, is called Ōshima. After another plunge inland, the line comes out again on the rock-strewn and pine-clad shore at Kudamatsu, and at Tokuyama. Then over rice-fields and through cuttings, the peeps of the sea becoming more frequent and charming as one nears Mitajiri. Here we once more bend inland, entering a district devoted to rice cultivation in a frame of pine-clad hills with many sandy patches. One or two glimpses of the sea and of the Kyūshū hills beyond are caught before entering Shimonoseki station.

For notices of the chief towns passed through,—their sights and their inns,—see pp. 401-8.

### 3.—THE INLAND SEA BY COASTING STEAMER.

Delightful as are some of the views which the Sanyō Railway journey affords of the Inland Sea,

the charms of the latter can be infinitely better appreciated from shipboard. Those whom a general glance at the scenery contents, or to whom first-rate accommodation is a *sine qua non*, will do best to take passage from Kōbe to Naga-saki in one of the mail steamers. The course usually followed, and the chief points passed, are described in the following section. Persons tolerant of less good accommodation, and desirous to see the Inland Sea and its shores more thoroughly, can choose between the coasting steamers of various companies. Of these the largest is the *Osaka Shōsen Kwaisha*, which owns some good vessels, making daily runs, with first class (*jōtō*) and "extra first class" (*tokubetsu*) accommodation. The steamers call at the ports mentioned below and at many places outside the limits of the Inland Sea such as Uwajima and Kōchi in Shikoku; Hagi, Hamada, Esaki, and Sakai on the Sea of Japan; Beppu, Ōita, Hakata, and Kagoshima in Kyūshū; Iki, Tsushima, and Fusan. The starting point of some of these steamers is Ōsaka, but most call in at Hyōgo. The times of the actual runs between each of the following ports by the larger steamers of the *Osaka Shōsen Kwaisha* are stated as follows:—

#### Ōsaka to:—

Kōbe.....	1 hour.
Takamatsu .....	5½ "
Tadotsu .....	1¾ "
Tomotsu .....	1¾ "
Onomichi.....	1 "
Take-hara .....	1½ "
Setojima .....	1½ "
Kure .....	2 "
Ujina (Hiroshima)...	1 "
Miyajima.....	2 "
Iwakuni .....	2½ "
Kuga (in Ōshima)...	1½ "
Yanaitu .....	2 "
Tokuyama .....	3½ "
Mitajiri .....	1 "
Moji .....	3½ "



Except on a few of the largest steamers, the arrangements are quite Japanese. Only those, therefore, who have had some experience of the country and its customs are advised to embark on a lengthy tour by this means. The native cuisine is generally good of its kind; but the meals are often served at startling hours. The best boats provide European fare.

The ideal way of seeing the Inland Sea would be to have one's own yacht; next best to this, it might be possible to hire native craft. Omnibus row-boats touch at many points not visited even by the smallest steamers; but foreigners will do best to engage a whole boat for themselves. During the long days of spring and summer, one of the prettiest portions of the Inland Sea may be compressed into a brief space of time by taking rail from Kōbe to Onomichi (5½ hrs.), whence next morning by steamer via Takehara, Ondo, Kure, and Ujina to the island of Miyajima, which is reached in daylight; next day back to Kōbe by train from Miyajima station on the mainland, or else proceed westward, also by train.

#### 4.—VOYAGE DOWN THE INLAND SEA BY JAPAN MAIL STEAMSHIP COMPANY'S STEAMER.

In describing this steamer route, our remarks will be confined to the points which are immediate to the track.

Soon after leaving the anchorage at Kōbe, Wada Point is rounded, the ship is steered close along the land for Akashi Strait, and at about 1 hr.\* is close off the lighthouse on the l. with the town of Akashi on the r. After passing through

the straits, the track edges a little to the south to clear a dangerous shoal on the r., and crosses the *Harima Nada*. The ship is now fairly within the Inland Sea, with the large islands of Awaji and Shikoku on the l. and the first group of lesser islands ahead. (For description of Awaji, see Route 48; for Shikoku see Routes 52-56.)

At 4 hrs. we enter the first of the intricate passages. The large island on the r. is Shōdo-shima (see p. 410), with a rocky, indented shore and well-cultivated slopes. The course leads within a mile of its southern extremity, the coast of Shikoku being about 3 m. to the l. From here the ship turns a little to the north, and soon after, the castle town of Takamatsu opens out on the l. at the head of a deep bay. At 5 hrs. Ogishima, with high cliffs descending straight into 15 fathoms of water, is passed within a stone's throw on the left. Takamatsu castle here stands out finely. Oki and Teshima on the r. both produce copper ore, and the surface workings may be observed in passing. From Ogishima, very careful piloting is necessary to carry the ship safely amongst the numerous shoals and islets that line both sides of the track. At 6 hrs. the lighthouse on the S.E. end of Nabeshima (an islet separated by a narrow strait from Yoshima) is passed. Opposite are some curious isolated rocks dotted with characteristic pine-trees. The castle towns of Sakai and Marugame will be visible on the l. At this point the situation is particularly interesting:—the ship is completely landlocked, and to the uninitiated there appears to be no way between the rocks and islets with which the sea is studded. The ship swings round point after point, passing villages near enough to watch the doings of their inhabitants, and threatening to swamp some fishing-boat at every turn. Through all these narrows the tides rush with a velocity of

\*The expressions at 1 hr., at 2 hrs., etc., in the description of this voyage, signify, when the steamer has been 1 hour out of Kōbe, a hour out of the anchorage at Kōbe, 12 knots per hour as the average speed.

from 4 to 6 knots, adding greatly to the difficulty of navigation. At times the vessel can hardly stem the rush of water, and heels from side to side as it catches her on either bow.

After Nabeshima, Ushijima is passed on the l., and at 7 hrs. the ship will be abreast of Takamishima, lofty, with a clump of pines hiding a temple on the summit. Takami is peculiar from the fact that its N. end is higher than its S., most Japanese islands being the contrary. The shore of Shikoku now projects as a long promontory, forming the eastern boundary of the *Bingo Nada*. In the bight to the l. is the trefoil-shaped island of Awashima, whose northern extremity is passed within a stone's throw. The glasses will give a good view of Tadotsu, formerly the residence of a Daimyō, bearing south. If Ushijima is passed on the north side, the bare hillsides of Hiroshima and Shiaku-jima (Honsha) will be close on the r., and a rock with a lighted beacon only 10 ft. above water on the l. At 7½ hrs. the first narrows are cleared, and the ship enters the *Bingo Nada*.

From this point there are two routes leading through the archipelago that separates the *Bingo Nada* from the *Mishima Nada*,—one to the north, passing north of the island and having the shore of the mainland on the r., one to the southward of the islands, having the shore of Shikoku on the l. The *Northern Passage*, which is by far the more interesting of the two, is longer by 8 m.; and for 2 hrs. the ship winds in and out of extremely intricate channels, which at the widest are not more than 2 m. across, and in some places not more than 1,500 ft. The channel is entered at 8½ hrs., passing close to the south of Yokoshima. Then the track turns to the north, between In-no-shima, a large island 1,250 ft. high on the l., and Mukai-jima on the r., where

the channel is just 100 yds. across. In-no-shima has two dry docks, excavated in the solid rock. The channel opens out a little off Mihara, a castle town of some importance, which is seen on the r. at about 9 hrs. Thence the track turns to the southward, and narrows again. At 10½ hrs. the ship is off Ōsaki-shima r., with a small rocky islet on the l., and shortly after the track joins that of the southern route.

If the *Southern Passage* be taken, the ship passes between two high islands with bare precipitous sides, at 8½ hrs. Next the town of Imabari on the coast of Shikoku comes in sight ahead, and a small group of rocky islets is passed l., one of which, *Shikwan-jima*, has copper refining works whose smoke injures cultivation in the whole neighbourhood. At about 10 hrs. the track turns sharp to the northward, between Ōshima on the r., and Shikoku on the l. These narrows are particularly interesting, especially if the tide happens to be running strongly in the opposite direction. At the narrowest part, less than 100 yds. wide, the vessel swerves from side to side. 'Hard-a-port!' and 'Hard-a-starboard!' are the continual cries. If the vessel has not sufficient speed, she may be turned right round. Indeed, one steaming even 10 knots has been known to be obliged to go back and wait for a fair tide, and large swirls have sometimes been observed measuring 6 ft. across and 10 ft. deep. After two or three miles in a northerly direction, the track turns to the westward. Here the ship is again completely landlocked, the mountainous islands of Ōshima and Ōmi-shima on the r., Shikoku on the l., and Ōsaki-shima ahead closing in the prospect on all sides. But after passing the extreme northern point of the province of Iyo, with its white outlying rocks, the view opens out, and at 11 hrs. the track by the northern passage is joined.

The course now turns southward again along the shore of Shikoku, where the mountain ranges are well-wooded, and the highest peaks are tipped with snow as early as December. At 12 hrs., the coast of Shikoku is again approached within 2 m. A little later, the ship threads her way through another narrow passage between Gogoshima on the l. with a white light, and Mutsuki and Nakashima on the right. Just behind Gogoshima lies Takahama, one of the chief ports of the province of Iyo. Mutsuki is passed close enough to distinguish the workings from which the material for manufacturing porcelain is obtained. Leaving Gogoshima behind, another small island comes in sight. Then the ship is fairly in the *Iyo Nada*, and at 13 hrs. is nearly up to Yuri-shima, a curious double island consisting of two hills, respectively 400 ft. and 200 ft. high, joined by a narrow sand-bank. This island may be passed on either side. Eight miles beyond it is another steep island, and at 14½ hrs. the ship passes quite close to Yashima, 500 ft. high. At this point the *Bungo Channel* opens to the southward, and the track turns a little to the north, passing Uwashima at some distance and Himejima within a few miles. From here the track lies through the *Surō Nada*, midway between Kyūshū and the mainland, and, being unrelieved by smaller islands, possesses no features of special interest. At 18 hrs., a red buoy marking the edge of the Motoyama spit is passed on the r., and the track turns north for Shimo-no-seki. Here the land draws together on both sides, forming the Straits of Shimo-no-seki, which vary from 4 m. to 1 m. in width, and are further narrowed by numerous shoals and sand-banks. At 19 hrs. the ship rounds Isaki on the l., and threads her way through the shallows past the town of Shimo-no-seki r., with Mon I. and

steamer track skirts the flat shore, winds round the south of Hiko-shima, turns to the north-west, and then due north towards the island of Rokuren. This is known to pilots as the "south passage." There are two others,—a middle one, safe only for quite small steamers, and a northern, the deepest of all, which the "Empress" boats take. The whole channel is well-lighted and marked; but the strong tides which rush through, render it even more difficult to navigate safely than any other part of the Inland Sea. Some of the Nippon Yūsen Kwaisha steamers stop off Shimo-no-seki for an hour or so, to land mails, etc. Not counting this stoppage, the ship will be off Rokuren, and fairly through the Inland Sea, at 20 hrs.

As almost all travellers go on to Nagasaki, the description of the route is continued on to that port.

From Rokuren the track turns west, close past Shiroshima; then gradually south. At 22 hrs. the ship is about 1 m. off Koshime-no-Oshima (Wilson's Island). The coast of Kyūshū (see Rte. 60) now extends southward on the l.—bold, rugged, and deeply indented, with numerous harbours, outlying islands, and a background of lofty mountains. At 24 hrs. the desolate rocky islet of Eboshi-jima (Hat Island), with its lighthouse, is close at hand, due south of which, on the shores of a deep bay, lie the coal-fields of Karatsu, and the district where the celebrated HiZen porcelain is manufactured. Eight miles away on the r. is the large island of Iki, with several small rocky islets nearer in the same direction.

Iki is mostly table-land, from 500 to 700 ft. high, with scant timber and poor soil. The chief village is Gō-no-ura on the S.W. side, possessing a fair anchorage. Small steamers ply between this place and Yobuko in HiZen, where the Japan-Korea cable is landed.—It was to the N. of this island that, on the 27th May, 1905, Admiral Tōgō met and annihilated the Russian fleet, thus deciding the issue of the war.

From Eboshi-jima the track turns gradually to the south, passing Kagara-shima and Madara-shima. At 28 hrs. the N.E. end of Hirado (see Rte 59) is close at hand, and Dōshima 1 m. on the l. Hirado is  $17\frac{1}{2}$  m. long, narrow and hilly, trending N.N.E. and S.S.W., the highest point being 1,792 ft. It is separated from Kyūshū by a narrow channel of  $\frac{1}{2}$  m., which is in effect narrowed to a few yards by rocks, and is called Spex Straits. Steamers sometimes take this course, if tide and weather are perfectly favourable; but generally they keep along the W. shore of Hirado, and pass between it and Ikutsuki-shima by what is known to seamen as the Obree Channel, only 2 cables wide. Nakano-shima, an islet rising straight out of the water off the S.W. end of Hirado, is closely skirted, and the course changed to S.E. at  $29\frac{1}{4}$  hrs. Ho-age (Sail Rock) is 1 m. on the l., and the whole group of the Gotō Islands (see Route 68) in the distance on the r. Shortly after Ho-age, and on the same side is seen a beacon painted red and white, to mark a dangerous sunken rock. At 30 hrs. the islets of Ōdate and Kodate are on the r., and Mitoko on the l. Off the south-east of the latter is a small flat islet with pine-trees. A little south again on the mainland of Kyūshū, is a remarkable conical hill, with a clump of trees on the summit, closely resembling a field-officer's cocked hat and plume. Next we pass Matsushima, which is of considerable size and partly covered with pine-trees, whence its name. It is terraced for cultivation to the very summit, and has a village half-way up its slope. This point passed, the track takes a sharp turn to the S. and back to S.E., leaving Ikeshima and Hiki-shima on the r. One mile further on, a good view is obtained of a remarkable arched rock standing straight up out of the water to the N.W. From here Iwōshima lies

straight ahead, with the lighthouse just visible. To the r. of the lighthouse is Takashima, noted for its coal-mines. At 31 hrs. the ship is midway between Iwōshima and the mainland, and soon after enters a cluster of islets off the mouth of Nagasaki harbour. Rounding Pappenberg, the ship turns sharp to the l. into the harbour, and at 32 hrs. is generally at anchor.

The chief distances of the run through the Inland Sea from Kōbe to Nagasaki, as taken by the Nippon Yūsen Kwaisha steamers, are as follows:—

KŌBE to:—	Miles
Hyōgo Point.....	2
Akashi Straits .....	12
Nabeshima .....	73
Ushijima .....	$75\frac{1}{2}$
Nakashima .....	143
Yurishima .....	154
Yashima .....	175
Himejima .....	198
SHIMO-NO-SEKI .....	239
Rokuren .....	248
Shiroshima ...	257
Koshime-no-Ōshima .....	275
Eboshi-jima .....	300
Obree Channel.....	334
Naka-no-shima .....	346
Arched Rock.....	371
NAGASAKI .....	387

#### 5.—PLACES OF INTEREST ON AND NEAR THE NORTHERN SHORE OF THE INLAND SEA.

Himeji (see p. 306).

**Okayama** (*Inns*, \*Miyoshino, near railway station; Jiyūsha), capital of the prefecture of the same name and of the province of Bizen, lies  $2\frac{1}{2}$  ri inland from its port, *Samban* (*Inns*, Yama-chō), along an excellent jinrikisha road. No portion of this coast shows more clearly the rapid encroachment of the land on the sea; quite recently part of the large bay of Kojima was drained. The former Daimyō's

Castle is now utilised as a school. The *Kōraku-en Garden* (15 min. from station), celebrated throughout Japan, deserves its reputation,—not being a semi-Europeanised bit of formalism and bad taste, like the “public gardens” of so many modern Japanese cities, but the spacious and charming pleasure of the lords of the castle close to which it lies. There are bridges, hills, lakes, cherry-trees, plum-trees, wistarias, maples, palmettos, and a few tame cranes, one of which is believed to be over two hundred years old; also summer-houses, which may be hired of the custodian for those picnic parties in which the Japanese take such delight.—The *Okayama Orphanage*, the largest in Japan, accommodates 1,200 children.—Fancy matting (*hana-mushiro*) is a local speciality.

[*Shōdo-shima*, the most considerable island in the Inland Sea, lies 2½ hrs. by steam launch from *Uno* near *Okayama*; 1 hr. by steamer from *Takamatsu* in *Shikoku*,—lovely scenery throughout the passage. Boats twice daily both ways, also connecting with *Kōbe*, *Ōsaka*, and *Tadotsu*. The two chief towns, *Tonoshō* and *Fuchizaki* are separated only by a bridge over some salt-pans, where the sea till recent years divided the island into two unequal parts. Visitors will best consult their convenience by staying at the steamer agency (*funa-donya*) at the landing-place.—Large supplies of granite come from the pine-clad mountains of this picturesque island, whose lower slopes are admirably cultivated. The chief quarries are on the north coast. A delightful day's excursion, partly by jinrikisha, partly on foot, may be made to the *rocks of Kankake*, a sort of *Harunasan* (p. 182) on a larger scale, with the addition of a glorious

view seawards. It is best at the time of the autumn tints. The waterfall of *Nishi-no-taki*, in the same direction, is preferably taken as a separate walk. The *cave of Benten* at *Gōtō*, near the S.W. extremity of the island, is another local curiosity, and ranks among the Eighty-eight Holy Places of *Shōdo-shima*. *Hachiman*, the god of war, is specially revered by the islanders. A hill just outside *Tonoshō*, on which stands one of his many temples, is partly cut away in tiers, whence crowds witness the great annual festival on the 15th day of the 8th moon, old style.]

**Fukuyama** (*Inn*, *Kurisada*, capital of the province of *Bingo*, was the seat of a *Daimyō* whose castle, in an unusually good state of preservation, is well seen from the railway. No permit being required, travellers might stop over a train to visit it. The temple of *Myō-ō-in* possesses some art treasures. This province produces the upper covering or outside layer (*Bingo-omote*) of the ordinary house mats which are used all over Japan. Whole fields planted with the rushes for making them are passed.

**Tomotsu** (*Inn*, *Maru-tsune*),

So called, it is said, because the Empress *Jingō*, landing there after her Korean expedition, presented the *tomo*, or leathern wrist-guard, of her bow to the god of that port (*tsu*).

2½ ri S. of *Fukuyama* by a good but malodorous jinrikisha road, has a small harbour protected by piers, and manufactures anchors for the whole Inland Sea district, as well as nine kinds of liqueur,—one flavoured with plum-blossoms, another with chrysanthemums, a third effectual in warding off old age, etc., etc. There are some fine temples, and the surrounding scenery is delightful. Half-a-day may be well spent in going by boat westward

along the cliff-bound coast to the little shrine of Kwannon at *Abuto*, perched on a rock that juts into the sea, and back via *Sensui-jima*, where there is sea-bathing.—Curious cars of straw surmounted by the *tai*-fish, lobster, and bamboo are carried round the town on certain festival days and then burnt.

**Onomichi** (*Inns*, \*Hamakichi, Kakusui-kwan) has unusually plentiful steam communication, and is a prosperous, bustling place, stretching along the shore of a long narrow strait which looks like a winding river. The shore is lined with godowns. Onomichi is a city of narrow lanes and of fine, though decaying temples, of which the two best are *Senkōji* and *Saikokuji*. Long flights of steps lead up to the former, which stands near the top of a very steep hill. Huge granite blocks jut out from the soil, helping to form a picture at once weird and beautiful. The view also is fine, a prominent feature being the island of *Mukai-jima*, or *Shichi-ri-ga-shima*, plastered up—if one may use such a term—against the mainland, and thus forming the river-like harbour. *Saikokuji*, a branch of the great monastery of *Kōya-san*, is very stately with its big stone walls, the temple architecture of all this district deriving powerful aid from the granite of the shores of the Inland Sea.

**Mihara** (*Inn*, *Go-un-rō*) possesses the remains of a *Daimyō*'s castle. From here westward, the northern shore of the Inland Sea forms a striking contrast to the wooded and smiling coasts of *Shikoku* and *Kyūshū* that lie opposite. It is arid and infertile, and the hills have great bare patches like a beggar's skin showing through his tatters.

**Takehara** (*Inn*, *Fukui*) is a pretty harbour lying amidst high hills. The houses stand on the beach. Here the scholar *Rai Sanyō*

(*ses p. 82*) was born. The coasting steamers pass through the extremely narrow *Strait of Ondo*, in the middle of which stands a large lantern on a stone base, and then reach

According to legend, the passage had become blocked up by the hills falling in on either side. So *Kiyomori* (see *p. 76*) cut it afresh; but as day was waning, he commanded the sun to stand still, which it did till the completion of the work. But the sun revenged itself for this insult by the proud tyrant's death, and this is his funeral pile standing in the waves.

**Kure** (*Inns*, *Miyoshi*, in *Washō-machi*; *Hōraisha*, at the actual port, 25 *chō* distant), an important and continually growing naval station, snugly situated at the base of cultivated hills. A branch line connects it with *Kaidachi* on the *Sanyō Railway* in about 1 hr. No admission to the arsenal without permit from the Ministry of Marine. One and a half *ri* distant lies the island of *Eta-jima*, where stands the *Imperial Naval College*, an admirably conducted institution for the training of cadets.

**Hiroshima** (*Inns*, *Mizoguchi Hotel*, *Europ. food*; \**Naganuma*, semi-Europ., with branch at station) capital of the province of *Aki* and seat of a prefecture, stands at the mouth of the *Ōtagawa*, in a fine position protected by hills from the northern blasts.

Before the establishment of the Shōgunate in the 12th century, Hiroshima belonged to *Kiyomori*, the powerful and unscrupulous head of the *Taira* family. At the beginning of the 17th century, the fief passed into the hands of the *Asano* family, who retained it till the mediation of the *Daimyōs* in 1871. The *Asanos* were often spoken of as the *Princes of Geishū*, *Geishū* or *Aki* being the name of the province in which Hiroshima lies. During great part of the China-Japan war of 1894-5, the late Emperor took up his residence in the castle of Hiroshima, in order, as it would seem, to be nearer the scene of action. Again, during the Russian war of 1904-5, Hiroshima was a great centre of military activity, both for the embarkation of troops and the treatment of the wounded.

The approach to Hiroshima by sea is noted for its beauty. The little port of *Ujina*, distant  $3\frac{1}{2}$  m., is connected with the city by railway. Hiroshima is a brisk and busy place, the most important city west of Kōbe. It is a centre for dealers in lacquer, bronze, and most other kinds of artistic work. The oysters of the neighbouring sea enjoy much favour.

The sights of Hiroshima can be done by jinrikisha in 2 or 3 hrs. The prettiest is the *landscape garden* of the Asano family, called *Sentei*, 12 *chō* from the station. Excepting the five-storied keep (*tenshu*), little now remains of the old *Castle* (no admission) except the space which it and its dependent buildings once occupied. Parts of this very extensive area are now used as parade grounds for the garrison. Close to the castle, and only 8 *chō* from the station, lies the *Park* (*Kōen*), which affords a place of recreation to the citizens. It contains some temples called *Nigi-tsu-Jinja*, dedicated to the ancestors of the Asano family, whose crest of two hawks' feathers crossed is commemorated, not only on the lanterns and other surrounding objects, but in the name of *Futa-ba-yama*, the hill rising immediately behind. Some fine tea-houses stand on it, 5 *chō* below the top, which affords a beautiful view. In the plain beneath lies Hiroshima, intersected by the five arms of the Ōtagawa; to the l. is the sea; to the r. rises a conical-shaped hill called *Aki-no-Fuji*, and further to the r. *Hiji-yama*; in front is the long road running down towards the pine-clad islet in the harbour; beyond all spreads the sea, glittering amidst rocky islands, chief of which is Miyajima with its feathery peaks; on the dim horizon loom the Suwō hills. The annual festival at *Nigi-tsu-Jinja* is held on the 15th day of the 9th moon, old style.

Miyajima Inns, \*Mitsudo Hotel.

Iwasō, and many others). The usual way of visiting this lovely island is to take train to *Miyajima* station on the Sanyō line, 1 hr. west of Hiroshima, whence steam ferry in  $\frac{1}{2}$  hr. Ferry close to station. Should the train hours from Hiroshima not suit, one may go by excellent jinrikisha road with delightful scenery all the way,  $4\frac{1}{2}$  *ri* (11 m.), to *Ajina* (do not confound this with *Ujina*, the port of Hiroshima). Here there is another slightly longer ferry, say 40 min. by row-boat. The objective point in either case is the vill. that has grown up around the temple.

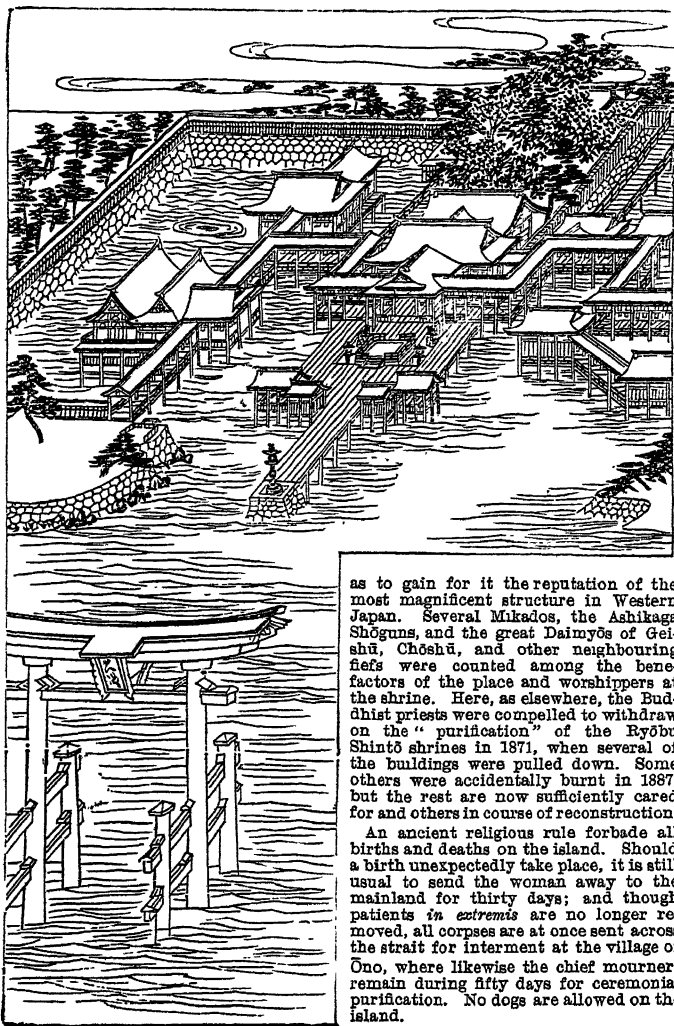
Miyajima can also be reached by fair Ōsaka Shōsen Kwaisha steamers providing European food, which leave Kōbe every evening, arriving in the afternoon of the following day. The return to Kōbe is best made by train, the steamer hours being inconvenient.

Miyajima, also called *Itsukushima*, is a sacred island, and one of the *San-kei*, or "Three Chief Sights," of Japan in native estimation. It rises to a height of about 1,800 ft., and is very rocky and thickly wooded. Many small, but lovely, valleys trend down to the sea; and in these, among groves of maple-trees, nestle the inns and tea-houses for pilgrims and the dwellings of the fishermen and image-carvers, who, with the priests and innkeepers, make up a population of some three thousand. Miyajima is a charming summer resort, the temperature being never unbearably high, the sea and fresh-water bathing excellent, and the walks numerous. The abundance of conifers, the disintegrated granite soil, and the total absence of agriculture, combine to keep the air singularly pure and the water limpid. A number of deer still linger on the island, and feed out of the hands of passers-by.

Miyajima is dedicated to three Shintō deities, the most important of whom, from the oldest of whom, named *Iohi-shima*.

Hime or Itsukushima-Hime, the alternative name of the island is derived. According to tradition, the first erection of a temple on the present site dates from the reign of the Empress Suiko (A.D. 593-628; but all the early archives

of Miyajima were lost in a great fire which occurred in 1548, and nothing certain can be learnt from other sources regarding its vicissitudes before the 12th century. At that time Kiyomori, who practically ruled the empire, restored it in such style



as to gain for it the reputation of the most magnificent structure in Western Japan. Several Mikados, the Ashikaga Shōguns, and the great Daimyōs of Geishū, Chōshū, and other neighbouring fiefs were counted among the benefactors of the place and worshippers at the shrine. Here, as elsewhere, the Buddhist priests were compelled to withdraw on the "purification" of the Ryōbu Shintō shrines in 1871, when several of the buildings were pulled down. Some others were accidentally burnt in 1887, but the rest are now sufficiently cared for and others in course of reconstruction.

An ancient religious rule forbade all births and deaths on the island. Should a birth unexpectedly take place, it is still usual to send the woman away to the mainland for thirty days; and though patients *in extremis* are no longer removed, all corpses are at once sent across the strait for interment at the village of Ōno, where likewise the chief mourners remain during fifty days for ceremonial purification. No dogs are allowed on the island.



The temple of Miyajima enjoys great celebrity. The *torii* in front of it, which stands in the sea, is a favourite motive of Japanese art; and the temple itself, being partly built out over the sea on piles, appears at high tide to float upon the surface of the water. This effect is of course marred when the tide goes out. A characteristic feature of the temple is its gallery (*kwairō*) 648 ft. long, hung with ex-votos. Many of these are old pictures by famous artists; but even so sacred a shrine as Miyajima has not altogether escaped modernisation, as is attested, *inter alia*, by hideous daubs in oil of the China War. The annual festival is celebrated on the 17th day of the 6th moon, old style. By payment of a few *yen* one may get all the temple lanterns lighted, producing a very pretty effect, which should be viewed from the water. The new buildings behind contain various art treasures.

The great unpainted Hall of a Thousand Mats (*Sen-jō-jiki*), standing on an eminence to the r. of the temple on leaving, is said to have been built by Hideyoshi out of the wood of a single camphor-tree. In any case, it served as his council chamber on the occasion of the great expedition against Korea at the end of the sixteenth century. Soldiers were again quartered there in 1894 on the way to conquer (*meshi-toru*) China, and some of them punningly hung up on the pillars some ladles of the sort commonly used for serving rice (*meshi toru*). The fashion spread even among civilians, who follow it for luck, till now the place wears the most singular and uncomely aspect, through being plastered all over with ladles up to the very ceiling. Close to the Thousand Mat Hall stands a five-storied pagoda. A huge stone *torii*, dating from 1906, stands on the shore.

It lies with time on land, and comes up 24 *chō* to the *Oku-no-mi*, at

the top of one of the chief peaks (2 hrs. will suffice). But no longer are any great religious buildings left there, nor is the sacred fire which was lighted by Kōbō Daishi and has never since been suffered to go out, maintained nowadays with any pomp. Like several other places in Japan, Miyajima has its "seven wonders" (*nana-fushigi*), mostly insignificant.

**Shin-minato** (*Inn*, Fukuoka) is the port for *Iwakuni*, from which it is 1 *ri* 26 *chō* (4½ m.) distant by an excellent jinrikisha road.

**Iwakuni** (*Inns*, Shirai, at station; \*Kome-hei, in the town) is a bustling place, formerly the castle town of a Daimyō named Kikkawa. Where his castle stood, there is now a temple dedicated to Katō Kiyomasa and a park adorned with splendid trees of many species. The railway station lies inconveniently distant at the vill. of *Muronoki*, about 40 min. by jinrikisha. Iwakuni is noted for its manufactures of silk, paper, cotton, mats, and mosquito-netting. The great bridge called *Kintai-kyō*, lit. "bridge of the damask girdle," spanning the Nishiki-gawa, is famed throughout the length and breadth of Japan. It is built in five arches, measures about 150 yds. in length, and some of the stones in the piers are bound together with lead. The former custom was to repair thoroughly one of the arches every five years, so that once in twenty-five years the whole structure was renewed. Figs of excellent quality abound in this neighbourhood.

A long stretch of coast south of Iwakuni towards *Obatake* and Yanai has been dyked, in order to carry both the excellent highway and the railway.

**Yanai** (*Inn*, Ryō-ha-kwan), often called *Yanai-tsu*, that is, the "port of Yanai," is admirably protected, the town lying on the S.W. slope of *Kotoishi-yama* (2,190 ft. high), and

commanding glorious views of the large and lofty island of Ōshima. The railway has barely room to pass between this mountain and the sea.

**Tokuyama** (*Inn*, Matsumasa).

**Mitajiri** (*Inn*, Ishida near station) lies 18 *chō* from its port,—a port lovely to the eye with its lines of hills and the smoke lazily rising from its salt-pans, but not very good for steamers.—A capital jinrikisha road leads inland from Mitajiri to the busy town of

**Miyaichi** (*Inn*, Fujimura), 31 *chō*, which boasts a *Temple of Tenjin*, famous throughout the whole country-side, and having grounds prettily laid out on a hill.

**Yamaguchi** (*Inn*, Nakamura), capital of the prefecture of the same name and of the province of Suwō, is most conveniently reached from *Ogōri* station, 3 *ri* 1 *chō* by steam tramway in 1 hr. The hot springs of *Yuda* (*Inn*, Matsuda, Europ. food), in the S.W. suburb of the town, possess local fame. Within a radius of 1 *ri* from Yamaguchi are several pretty *waterfalls*. The prefecture is also noted for its huge *caves* in the limestone range in and near the vill. of *Akiyoshi*, (*Inn*, Ōmiya), 16 m. W. of Yamaguchi. The largest, *Taki-no-ana*, is of unknown length. Guides take the visitor half-a-mile inside the cave, which is full of stalactites and basin formations. Some neighbouring dolmens, too, may interest the professed archæologist.

Yamaguchi was an important Christian centre during the latter half of the 16th century, the mission there having been founded by St. Francis Xavier himself. (See Sir Ernest Satow's elaborate paper on the "Vicissitudes of the Church at Yamaguchi from 1550 to 1586," in Vol. VII. of the *Transactions of the Asiatic Society of Japan*.) More recently the noble house of Chōshū, which had its seat here, became a very powerful factor in Japanese politics. Since the Revolution of 1868, the *samurai* of Chōshū have divided with those of Satsuma the chief direction of public affairs.

From *Asa*, a short branch line of railway leads to *Ōmine*, where a large mine of smokeless coal is worked.

At *Chōfu*, sometimes called *Toyo-ura* (*Inn*, Hayashi-ya), there is little to see; but the way on (2 *ri*) to Shimo-no-seki is beautiful. Just before getting to the narrows that afterwards open out to form Shimo-no-seki harbour, one passes *Dan-no-ura*, a stretch or reach whose name is familiar to every student of Japanese history.

It was the scene of the greatest naval battle of the middle ages, when the *Taira*, hitherto all-powerful, received their death-blow from the rival house of *Minamoto* headed by the young hero *Yoshitsune*. The *Taira* forces were encumbered by the presence of numerous women and children, among whom were the widow and daughter of *Kiyomori*,—the former a nun, the latter the *Empress-Dowager Kenrei Mon-in*, with her child, the Emperor *Antoku*, then only six years old. When his grandmother saw that all was lost, she clasped the young monarch in her arms, and despite the entreaties of her daughter, leapt into the sea where both were drowned. This was in A. D. 1185.

Across the strait lies *Ta-no-ura*, whence eighteen foreign men-of-war poured their shot and shell upon the Japanese batteries in what is known as the "Shimo-no-seki Affair."

This arose out of an attempt on the part of the *Daimyō* of Chōshū, who was at that time a semi-independent ruler, to close the straits leading into the Inland Sea. Two American ships, a French ship, and a Dutch ship were fired on in June and July, 1863, and several men killed. Failing to obtain satisfaction from the Shōgun's government, the representatives of the three powers concerned, together with the British representative, who deemed it essential for all the Western powers to make common cause in their dealings with the Japan of those days, sent a combined fleet to bombard Shimo-no-seki. This was done on the 5th and 6th September, 1864. The victors furthermore claimed an indemnity of \$3,000,000, on account of the expense to which they had been put to enforce the observance of the existing treaties. Several years later, the United States government repaid their share of the indemnity.

Shimo-no-seki, also called *Bakan* (Sanyō Railway Hotel, Europ. style; *Inns*, Kawa-u, Hamakichi, both near station), is a considerable shipping centre, lying 4 m. from the W. entrance of the strait which separates the Main Island from Kyūshū. The town stretches for over 2 miles near the W. entrance of the strait, which rushes like a torrent between the Main Island and Kyūshū.

A good  $\frac{1}{2}$  hr's walk is to *Odo*, at the extreme W. of the main island. Here a picturesque view is obtained of islets and of Kyūshū beyond. Beyond one island r. a portion of the Russian fleet lay in 1904, before proceeding a little further north to be annihilated. Shimonoseki and

*Moji* (*Inns*, \**Ishida-ya*, Europ. style; Kawa-u; *Europ. restt.*, Kyūshū-*tei*), a new town on the Kyūshū side, form practically but one port. Both sides of the strait have been fortified as a precaution against further foreign attacks. The prosperity of *Moji* dates from the year 1891, when it was selected as the northern terminus of the Kyūshū Railway. Owing to the swiftness of the tides on the Shimo-no-seki side, the mail steamers, even when advertised for Shimo-no-seki, anchor off *Moji*. The distance across the strait is only 1 mile, and steam ferry-boats ply every 10 min.—Shimo-no-seki enjoys an excellent climate at all times of the year, owing to its southern frontage with hills behind, admitting the summer breezes and protecting it from northerly winter blasts. *Moji*, which faces N.W., is less salubrious.

## ROUTE 48.

## THE ISLAND OF AWAJI.

The Island of *Awaji*, situated at the eastern entrance of the Inland Sea, can be easily reached by small daily steamer from *Kōbe* (*Hyōgo*) in 2 hrs. to *Kariya*, which is the first port touched at. The steamer, after calling at *Kariya*, continues on to *Shizuki*, 40 min.; to *Sumoto*, the capital, 40 min. more; and to *Yura*, 30 min. From spring to autumn, another steamer service connects *Minato* and the villages of the West Coast with *Akashi*.

There is also a steam ferry service between *Akashi* and *Iwaya* at the N. extremity of the island, and another at the S. end between *Fukura* and *Muya* on the way to *Tokushima* in *Shikoku*.

The chief distances on the island are as follows:—

<i>East Coast.</i> —	<i>Ri</i>	<i>Chō</i>	<i>M.</i>
<i>Kariya</i> to <i>Shizuki</i> ...	3	16	8 $\frac{1}{2}$
<i>Shizuki</i> to <i>Sumoto</i> ...	2	33	7 $\frac{1}{2}$
<i>Sumoto</i> to <i>Yura</i> .....	1	34	4 $\frac{3}{4}$

<i>Southern Inland Road.</i> —			
<i>Sumoto</i> to <i>Hirota</i> ...	1	29	4 $\frac{1}{2}$
<i>Hirota</i> to <i>Fukura</i> ...	3	28	9 $\frac{1}{2}$

(Or straight across from *Shizuki* to *Fukura*, without going round by *Sumoto*)..... 8 — 19 $\frac{1}{2}$

<i>Western Inland Road.</i> —			
<i>Fukura</i> to <i>Ko-enami</i> .	2	10	5 $\frac{1}{2}$
<i>Ko-enami</i> to <i>Minami-dani</i> .....	3	22	8 $\frac{1}{2}$
<i>Minami-dani</i> to <i>Gunge</i> .....	3	—	7 $\frac{1}{2}$

(Or preferably from *Fukura* to *Gunge* via *Minato* and the West Coast)

<i>West Coast.</i> —			
<i>Gunge</i> to <i>Tsukue</i> .....	3	21	8 $\frac{1}{2}$
<i>Tsukue</i> to <i>Iwaya</i> ....	2	29	6 $\frac{1}{2}$

Iwaya* to Kariya ...	2	20	6½
<i>Distances by Sea from Awaji to the Mainland.—</i>			
Iwaya to Akashi in Harima .....	1	23	4
Yura to Kada in Kishū .....	2	30	7
Fukura to Muya in Awa (in Shikoku) ..	3	2	7½

A trip to Awaji is to be recommended in early winter or in spring, the climate being mild, the scenery picturesque, and the roads fairly good. Jinrikishas can be obtained almost everywhere. The best inns are those at *Sumoto* (Nabetō); at *Komoe* (Shishu-en), a summer resort near by; at *Shizuki* (Hirano-ya), *Fukura* (Yabu-man), and *Gunge* (Shinkuma). There is also fair accommodation at *Yura* (Tanaka-ya) and at *Iwaya*. The other inns are rather poor, but every village affords accommodation of some sort. The traveller who wishes to explore the island thoroughly, is recommended to land at Kariya, and make the round in the order described below. This will take from 3 to 4 days. Persons pressed for time can obtain a glimpse of the prettiest part of the scenery by taking steamer from Kōbe to Sumoto, and returning next morning.

The Island of Awaji is mentioned in the earliest Japanese legends as the first result of the marriage of the creator and creatress, Izanagi and Izanami, when they gave birth to the various islands of the Japanese archipelago; and the beauties of the harbour of Yura have been sung by poets from time immemorial. Coming down to historical days, the unfortunate Emperor Junnin was exiled here in A.D. 764, having been deposed by his predecessor, the Empress Kōken, a Japanese Messalina, who added to her other excesses a wild desire for Imperial power which was not properly hers, and who, having once abdicated in favour of Junnin, wished to reascend the throne. During the Middle Ages, the lordship of the island and of different portions of

it passed successively into the hands of several feudal chiefs, and finally of the Hachisuka family and of their dependants, the Inada. The castle of Sumoto was constructed in the 16th century.

The scene as the steamer approaches Kariya is most picturesque,—delightful little coves and peaceful nooks, pine-trees on the strand, small valleys stretching up towards verdure-clad hills, and in the distance the hazy outline of Senzan, one of the highest hills on the island (1,550 ft.) and of the lofty land beyond. This kind of scenery, ever varied in its details, continues all along the E. coast to Sumoto and Yura. It will generally be found best to spend the first night at Sumoto. Those having another day to spare may turn off inland shortly after leaving Shizuki, and go to Sumoto via the top of *Senzan*. Jinrikishas can be engaged as far as *Futatsu-ishi*, 1 ri 24 chō; but it will probably be more satisfactory to walk the whole way, taking some 6 hours. The actual ascent is about 1 ri in length. Half-way up stands the temple of *Kōshinji*. Thence to the top the path lies through a wood, some of the trees presenting a curious appearance, the soil having crumbled away from their roots, so as to leave the latter poised high above the level of the surrounding ground. Fine views are obtained from Senzan and the path leading up. The temple on the summit is called *Senjōji*. It has a solid modern gate and belfry; but the *Hondō*, or main edifice, and the pagoda are old.

The way down on the side towards Sumoto brings that town in sight to the l., with Kishū and the islets of the Kii Channel beyond it, while to the r. are the mountains of Awa in Shikoku. From the base of Senzan to the *Aiya waterfall*, and thence to Sumoto, the path leads mostly across a fertile plain. Those not desirous of visiting the fall can proceed direct to Sumoto from the base of

\*Properly speaking, Iwaya is at the N.E. extremity of the island. But this division of the roads is practically the more convenient.

mzan, the distance being  $1\frac{1}{2}$  ri. Sumoto is surrounded by fine old ne-trees. Behind the town is the te of the former castle, steep and gh. The productions for which e town is chiefly noted are sweet-eats. The *potteries* deserve a sit. A spare day might pleas-ably be devoted to the ascent of *shiwara-yama*, the highest point the S. E. range of the island (930 ft.), commanding a fine view land all over the plains of south- n Awaji, its distant northern ls, the sea, the coast of Kishū, shima (the odd islet off Awaji), d some islets off the coast of ikoku. To obtain this view, is necessary to go up through the od behind the temple. From shiwara-yama one may descend

Yura, where a garrison is ationed. Thence there is a 2 ri le along a beautiful shore.

The interest of the Southern In- ad Road leading from Sumoto to kura is mainly archæological. ere is a curious mound called *ogoro-jima*, i.e. the island of ogoro, at a short distance from a village of Yagi or Yōgi, where a path to it diverges r. from the in road, and soon leads to a dry er-bed where it is necessary to ght from the jinrikishas.

In early Japanese tradition, preserved the *Kofiki*, tells us that Izanagi and nami, when they were about to pro- ce the Japanese archipelago, "stood on the Floating Bridge of Heaven, shed down the jewelled spear and rred with it, whereupon, when they i stirred the brine till it went curdle- dle (*koro-koro*) and drew the spear , the brine that dripped down from : end of the spear was piled up and ame an island. This is the island of ogoro."

Several islets off the coast of waji contend for the honour of ing this first-fruit of creation; d this inland claimant may well, r the ignorant country-people, be pposed to have been once itself s standing up as it does santly from the surround-

rice-field flats. But there can be little doubt that it is the funeral mound of some very ancient prince, all memory of whom has passed away. There is a small shrine on it dedicated to Izanagi and Izanami, and at the southern end of it a stone called the *sekirei-ishi*, or "wagtail stone," with reference to an inci- dent of the creation legend, for which Vol. III, Part I, Appendix, pp. 69-70, of the *Transactions of the Asiatic Society of Japan* may be consulted. A hole has been scooped out on the W. side of the mound by women who mix fragments of the earth with water, and drink it as a charm to ensure easy delivery. Within a stone's throw is a clump of reeds called *Ashi-wara-kooku*.

*Ashi-wara-no-kuni*, i.e. the Land of Reed Plains, is an ancient name for Japan. But the country-people, mis- taking *ashi*, "a reed," for *ashi*, "the foot," having invented a story to the effect that this is the spot on which Izanami first set foot when he came down to earth,—*Kuni* and *ko-ku* are synonyms for "land" or "country."

After visiting Onogoro-jima, the jinrikishas are rejoined, and the hamlets of Ō-enami and Ko-enami passed through. The latter is marked by two or three very fine pine-trees. The pine-trees of the whole island, however, are those which form an avenue lining the main road for a distance of 50 *chō* just at this part of the journey. In order to enjoy the sight of them, it is worth while turning into the main road as soon as the avenue is seen to the l.

A further detour to the l. is need- ed if it be intended to visit the vill. of *Iyano*, where are located the *potteries* of the Mimpei and Sampei families.

This peculiar ware was first produced between the years 1830 and 1840 by one Kajū Mimpei, a man of considerable pri- vate means, who devoted himself to the ceramic art out of pure enthusiasm. Directing his efforts at first to reproduc- ing the deep green and straw-yellow glazes of China, which country he visited in quest of information he had exhausted

almost his entire resources before success came; and even then the public was slow to recognise the merits of his ware. Now, however, connoisseurs greatly prize genuine old pieces by Mimpai, some of which combine various colours so as to imitate tortoise-shell, while others have designs incised or in relief, or are skillfully decorated with gold and silver. At the present day the quality of Awaji ware has sadly deteriorated, though Sampei has won prizes at several exhibitions. The pieces are mostly monochromatic, and intended for everyday use.

The next object of interest on the road is the *Tumulus* of the hapless Emperor Junnin, mentioned above. Being 1,200 ft. in length and 430 ft. in breadth, while the whole is surrounded by a moat and covered with a dense grove full of singing-birds, this tumulus forms a prominent object in the landscape. It is commonly known as *Tennō no Mori*, that is, the "Emperor's Grove." That of Junnin's mother, Taema Fujin, lies 8 or 10 *chō* away to the S.W.

After leaving these mounds, a jinrikisha ride of about  $\frac{1}{2}$  hr. brings one to the little seaport town of Fukura, now fortified, where it will probably be best to spend the second night. The wonder of the place is the violent rush of water through the Naruto Channel, which separates the islands of Awaji and Shikoku, and connects the Inland Sea with the Pacific Ocean. It is a truly impressive sight, and one which should not be missed, especially at spring-tides when no junk can attempt the passage. Boats are furnished by the proprietor of the inn at Fukura; and the expedition, which occupies from 4 to 6 hrs., is attended with no danger, passengers being taken out under shelter of the coast to within easy distance of the strait, and being able to view the panorama either from the boat, or from some rocks on which it is usual to land. The best time of all is said to be the 3rd day of the 3rd moon, old style (some time at the end of March or in the first half of April), when the people of the

neighbouring districts on both sides of the channel take a holiday, and go out in boats to see the rush of the briny torrent. The breadth of the channel is estimated at 13 *chō*; but some rocks divide it into two unequal parts, called respectively *O-Naruto* and *Ko-Naruto*, i.e., the Greater and the Lesser Naruto. The Greater Naruto being on the Shikoku side, that side affords an even finer spectacle than is to be obtained from Awaji. Looking from the boat, if on the Awaji side, the province of Awa in the Island of Shikoku is seen in front; to the r. of it stretches the long line of Shōdo-shima; while further r. in the extreme distance, are the mountains of Harima on the mainland, with the little island of Ejima sticking up in front of them like a cocked hat. The rocks on the Awaji side are tilted at a considerable angle, and are here and there lined with pine-trees which give them an appearance resembling that of a painting in the Chinese style. For soft winning beauty, however, neither this nor any part of the W. Coast, excepting towards the north, is comparable to the E. Coast of the island.

On leaving Fukura it is best to take jinrikisha to Minato, a distance of about 3 *ri*. The first part of the road leads near the tumulus of the Emperor Junnin, but turns off to the l. skirting the W. side of the valley. The prettiest part lies along the embankment of a stream flowing some feet above the level of the surrounding plain. The village of Minato is remarkable for its salt factories, and for a temple dedicated to Kwannon which resembles a small fortress. From here the main road proceeds along the coast, at first under the shadow of pine-trees by the beach,—locally famous under the name of *Kei no Matsubara*. The views obtained here embrace the coast of Harima, the island of

Shôdo-shima, and the mountains of Awa behind Shôdo-shima. The third night will probably best be spent at Gunge. After Gunge, the view gradually gains in beauty. The path mounts, little promontories stretch out into the sea, pine-trees extend their fantastically contorted shapes toward the waves, to the l. lies Shôdo-shima, and ahead and to the r. the blue outline of the mountains of Harima, with, in the faint distance, the snow-capped Tamba range. Beyond the hamlet of Murotsu, the hills forming the backbone of Awaji itself retire a little from the strand, giving glimpses of field and valley.

The passage across from *Tsukue* to Akashi makes a pleasant finish to the journey in fine weather. The whole horizon is alive with the white sails of junks going up and down the Inland Sea. Those who enjoy a sea voyage only in proportion to its shortness, will do best to cross to Maiko from *Matsuo*, a hamlet at the northern extremity of the island, not far from the lighthouse.

The trip might be shortened by taking steamer direct from Kôbe to Sumoto, and by omitting the expedition to the Naruto Channel; but it would be a pity to miss this latter unique sight.

## ROUTE 49.

FROM KÔBE TO THE MINES OF  
IKUNO AND THE HOT SPRINGS  
OF KINOSAKI.

Distance from Kôbe	Names of Stations	Remarks
Miles	KOBE	
34	HIMEJI JCT.	
35	Kyôguchi	
37½	Nozato	
39	Nibuno	
41	Koro	
42½	Mizoguchi	
44½	Fukuzaki	
46½	Amachi	
49½	Tsurue	
52½	Teramai	
56½	Hase	
61	IKUNO	
66½	Nii	
71½	Takeda	
75	W A D A Y A M A JCT. ....	{ For Fukuchi- yama to the E.
78½	Yôfu	
82½	Yôka	
87	Ebara	
93	Toyooka	
99	KINOSAKI	

For the journey between Kôbe and Himeji see p. 396. At the latter we change from the main trunk line to what is known as the Bantan Railway. Hence the line runs up the valley of the Ichikawa, picturesque with high hills, especially between *Fukuzaki* and

*Ikuno* (*Inn.*, \*Shiba-sen). This place almost exactly on the watershed between the Sea of Japan and the Inland Sea, lies at an altitude of 1,200 ft. in the midst of steep wooded hills, gay in autumn with every tint of red and yellow, and in spring with the blossom of the wild cherry-tree. It is said to experience a daily rain-fall. Its present importance comes from its silver mines (*Ginzan*), which are the second largest in the empire and the best worked. (The largest are

those of Innai in the province of Ugo,—see Route 74). It is a noisy little town, but clean.

The general name of Ikuno covers three separate mines,—Tasei, Mikobata, and Kanagase, the two former of which produce silver and gold, the last silver and copper. The ore is brought on a light railway to the village, where the silver is extracted. Two processes are employed. In one, the crushed and roasted ore is lixiviated with hyposulphite of soda, and the silver then precipitated by sulphite. The machinery is driven by turbines. Visitors are admitted to the works between the hours of 9 a.m. and 3 p.m. Fifteen hundred persons are employed, including a number of women and little girls above-ground. The miners work day and night in three shifts of 8 hours each, the above-ground hands, 11 hours.

A spare afternoon at Ikuno may be devoted to strolling up to the dam (*Mabuchi no chosui*), 1½ m. off, used to raise the level of the water at the head of the flume,—power about 200 H.P.

**Wadayama** (*Inn*, Kago-hei).

**Yōka** (*Inn*, Suwa-ya), is a prosperous town on the road leading to the provincial capital of Tottori (see p. 418).

**Toyo-oka** (*Inn*, Miki-ya) is a large town lining the l. bank of the river, and noted for its manufacture of *yanagi-gori*,—light wicker trunks,—for which the willows that abound hereabouts afford the material. In the neighbourhood, high up on the r. bank of the placid Maruyama-gawa, are the noted basaltic caves of *Gembudō*, well worth a visit.

**Kinosaki** (also known as *Yushi-ma*), a little town of inns and bath-houses called into existence by the hot springs, much frequented by visitors from Kyōto and Ōsaka. The best *inns* are \*Yutō-ya, and Miki-ya. The public baths are well-arranged, and the water, which is very hot and slightly sulphurous, will be tempered for the convenience of first-class guests. The summer is the busiest season.

The most ancient of the springs, which is said to have been known ever since A.D. 598, is called *Kō no yu*, lit. "the hot water of the stork," in allusion to a tale which is not without its counterpart in Europe. A peasant (so it is alleged) was surprised to see a stork, apparently suffering from pain in its legs, alighting and burrowing, as it were, in the ground at a certain spot on the plain. It did this for several days in succession, and at last flew away cured. Thereupon the peasant examined the spot, and discovered the mineral spring, over which he and his fellows erected a bathing-shed.

For the schedule of the West Coast Railway from Kinosaki to Tottori, and from Tottori to Matsue, see Route 51. The portion of the line, near *Hamasaka*, presented great engineering difficulties, including a bridge 1,017 ft. long and 125 ft. high.

## ROUTE 50.

MATSUE AND THE COAST WEST-  
WARD TO HAGI.

1. MATSUE. 2. TEMPLE OF IZUMO.
3. ASCENT OF DAISEN. 4. THE OKI ISLANDS. 5. HAMADA AND HAGI.

### 1. MATSUE.

The principal object of interest on this little travelled route is the Great Temple of Izumo described on next page. It can be reached most expeditiously by train from Kyōto or Himeji (cf. Rtes 44, 49, and 51).

A common Japanese name for the West Coast and for the highway along it is *San-indō*, or "Shady Road," given in contradistinction to the shore of the Inland Sea, which is called *San-yūdō*, or "Sunny Road." The striking difference in climate between the two fully justifies these names. Cloudy skies, a heavy snowfall, and intense cold characterise the *San-indō* winter.



Travellers from the West may avail themselves of another route to this part of the W. Coast by the railway running N. from Okayama up the valley of the Asahi-gawa to **Tsuyama** (Inn, Fukuda-ya), capital of the province of Mimasaka. This place retains the extensive walls of the former Daimyō's castle, situated on an eminence overlooking the mountain-girt plain. The next section as far as Yonago (2 days) is done in jinrikisha, the scenery being pleasing and the roads excellent throughout. One and a half *ri* aside from Katsu-yama is the waterfall of *Kamba*, 460 ft. high. Beyond the vill. of *Ebi*, Daisen (see p. 416) looms grandly. The best accommodation is at *Katsuyama* (Inn, Kishi-ya), *Neu* (Inn, Cha-ya), and *Yonago* (Inn, Kome-go). This last, situated on the Naka-umi Lagoon, is the most flourishing town in the province of Hōki. A spare hour may be employed in visiting *Shiroyama*, ("Castle Hill") which affords a fine view. The final stage by train into Matsue takes 1 hr. Yonago is also the junction for *Salgai*,  $\frac{1}{2}$  hr., a port situated at the mouth of the Naka-umi Lagoon.

#### Itinerary.

TSUYAMA to:—	Ri	Chō	M.
Miyao.....	1	21	4
Tsuboi .....	1	25	4 $\frac{1}{2}$
Kuze .....	3	5	7 $\frac{1}{2}$
Katsuyama .....	1	28	4 $\frac{1}{2}$
Mikamo .....	3	26	9
Shinjō .....	1	23	4
Itaibara .....	2	13	5 $\frac{1}{2}$
Neu .....	1	33	4 $\frac{1}{2}$
Ebi.....	1	31	4 $\frac{1}{2}$
Mizoguchi.....	2	15	5 $\frac{1}{2}$
YONAGO .....	3	20	8 $\frac{1}{2}$
Total .....	25	24	62 $\frac{1}{2}$

**Matsue** (Inns, \*Minabi, in Kyō-Mise, Hashimoto-kwan; *Europ.*

~~the most important town on the West~~

Coast, was formerly the seat of a Daimyō, whose well-preserved castle stands on a height in its midst, and should be visited for the fine view of the town and of the Shinji Lagoon. Matsue is a clean and prosperous city, intersected by many canals and surrounded by low hills, beyond which rise the blue silhouettes of distant mountain ranges, with Daisen towering above all. Of Matsue's many temples, the best are *Gesshōjō*, *Tōkōjō*, *Kasuga*, and *Inari*.

A pleasant drive of 2 $\frac{1}{2}$  *ri* may be taken to the slightly sulphurous hot springs of *Tama-tsukuri* (Inn, Hōseikwan), the road for the most part skirting the lagoon. On the way, the vill. of *Fujina* is passed, where are several factories producing the well-known Izumo faience, which is a familiar object all over the district. There are also some agate and crystal polishers in cottages between Fujina and Tama-tsukuri, where various ornaments may be purchased.

Speaking of the Izumo faience, the late Mr. J. L. Bowes says: "Good specimens are noticeable for the glazes which are used; they are singularly transparent and brilliant, having a highly satisfactory effect upon the delicate yellow faience, and the crackled surfaces afford an admirable ground for the customary decoration, generally of insects, butterflies, and so forth, in various colours. The painting, however, is generally of poor order, and the enamelled colours used are weak and by no means satisfactory. Occasionally chocolate or green glazes are used without the addition of any decoration, and the skill with which these brilliant glazes are applied produces a good effect."

#### 2.—GREAT TEMPLE OF IZUMO.

From Matsue to the great Shintō temple of Izumo at *Kizuki* is 1 hr. by train to Imaichi, whence some 13 m. by jinrikisha. The present (1913) Terminus of the West Coast Railway is *Taisha*, some 3 m. nearer. At the town of

**Imaichi** (Inn, Izumi-ya), is an interesting "cave" and dolmen

containing a stone sarcophagus,—a monolith 10 ft. long, 5½ ft. wide, and 5 ft. high. The key is kept at a temple behind the town office, and some of the objects may be inspected there, which were found when the spot was first opened up in 1825. More interesting still is another dolmen, 20 *chō* distant, discovered in 1887 in the garden of a Mr. Murayama. This holds two sarcophagi. The collection of articles here disinterred includes swords, numerous iron objects, copper-plates heavily gilt, bells, spear and arrow-heads, etc. Other dolmens have been discovered in the district of late years.

The country is flat. A noticeable feature is afforded by the method resorted to for protection against wind and snow at all the farms and other houses. The pines are trimmed and cut, forming huge hedges from 40 to 50 feet high.

**Kizuki** (*Inn*, \*Inaba-ya), a small town at the foot of some hills, is famed throughout Japan for the Great Temple of Izumo (*Izumo no Ō-yashiro*), which is dedicated to the god Onamuji, and which disputes with those of Ise the honour of being the most ancient shrine of the Shintō religion. Kizuki is also a favourite sea-bathing resort.

The province of Izumo, and more or less the whole country eastward to Tajima and Tango, together with the Ōki Islands, occupy a prominent place as the theatre of many of the tales forming the old Japanese mythology. Indeed that mythology has been traced by students to three centres, of which one is Kyūshū with its warlike legends of Jimmu Tennō and Jingō Kōgō, ancestors of the Imperial line; another is Yamato, which in early days seems to have had native princes of its own; and the third is Izumo, wherein are located strange tales of gods, and monsters, and speaking animals, and caves through which entrance to Hades is obtained. Susa-no-o, born from the nose of the creator Izanagi and brother to the Sun-Goddess Ama-terasu, is the hero of some of these tales. The hero of most of the others is his descendant Onamuji, also called Okuni-nushi, that is, "the Master of the Great Land," in other words, the King of Izumo, to whom later

on an embassy was sent from heaven, requesting him to abdicate the sovereignty in favour of the Sun-Goddess's descendant, progenitor of the earthly Mikados. To this he consented, on condition of having a temple built for his reception and worship. So they built him a grand shrine on the shore of the land of Izumo, "making stout the temple pillars on the nethermost rock-bottom, and making high the cross-beams to the plain of high heaven,"—and there he is worshipped to this day, the very name of *Kizuki* preserving to the faithful the recollection of the pestles (*kine*) with which the soil was beaten (*tsuki*) to render the foundations firm and everlasting.—Possibly this tale preserves in mythic form an echo of the conquest of Western Japan by the present ruling race. The high-priest of Izumo, who boasts of being the eighty-second descendant in a direct line from the god Susa-no-o, used to be styled *Iki-gami*,—that is, a "living god."

The buildings (see illustration facing p. 37), which afford a model of the unornamented style of Pure Shintō, are situated at the foot of thickly wooded hills, and are approached by a broad walk under wood and bronze *torii*. The gate of the large enclosure containing the temples is only opened at festival times, so that they must be viewed from the outside. The priests' apartments have fine rooms with pretty gardens. The temple possesses many treasures, especially *kaikemonos* by classic artists, and modern statues in wood of Shintō deities; but they are not shown. Here, too, is preserved the sacred fire-drill, still the sole lawful means of producing the ancient fire. It is a simple board of *chamæcyparis* wood, with holes at the edges, wherein a reed is made to kindle sparks by being rapidly revolved for 10 to 15 minutes.

There are nineteen other shrines, not consecrated to special deities, but in which all the Shintō gods and goddesses are supposed to assemble during the month of October. For this reason October is, in Izumo alone, called *Kami-arizuki*, "the Month with Gods;" whereas, in the classical parlance of the rest of Japan, it is *Kami-na-*

*zuki*, "the Month without Gods," because all the other shrines of the empire are believed to be then abandoned by their tutelary deities. On the sea-shore stands a much smaller temple,—the scene of the abdication of the sovereignty of Izumo by the god Ōnamuji. From 200,000 to 250,000 pilgrims visit the Great Shrine annually.

Owing to the prominence of Izumo in mythology and legend, many Shintō shrines, beside that dedicated to Ōnamuji, are scattered about the province.

A pretty 3 *ri* excursion from Kizuki is to the banks of the *Kōbe-gawa*, also called *Kanto-gawa*, whence by boat for 1 *ri* to view the rock scenery. A much rougher expedition (10 *ri*) is up *Sambe-yama*, 4,025 ft., the highest mountain in this country-side, Daisen only excepted.

### 3.—ASCENT OF DAISEN.

Daisen, or *Ōyama*, 6,150 ft., the loftiest as well as the most sacred mountain on the West Coast, where dwells the great Shintō god Ōnamuji, may be reached by the traveller from Tsuyama (p. 414) by a mountain path from *Mizoguchi* (3 *ri* to the temples and inns on the northern slope), returning by the road to Yonago (5 *ri*). To shorten this latter, the "old path" should be followed over moorland, extending nearly 2 *ri* from the river-bed at *Odaka*. Those coming the opposite way may sometimes avail themselves of jinrikishas the whole distance, and in any case as far as the river-bed  $\frac{1}{2}$  *ri* beyond *Odaka*. On this moorland is a large government stud-farm. (There is another way,—from *Mikuriya*, a station on the West Coast Railway, 3 $\frac{1}{2}$  *ri*.) The temples are picturesquely situated, the approach being up long flights of steps. Fair accommodation at the *Sekura-ya* inn. Horses and cattle are not used here on festival days.

viz. 24th May, 15th July, and 24th October. From here to the top is an arduous scramble of 1 $\frac{1}{2}$  *ri*, rewarded by an extensive view. The chief features are the Oki Islands in the offing, *Sambe-yama* on the borders of Izumo and Iwami to the W., and *Mikuni-yama* and the mountains of *Tajima* and *Tamba* to the E. *Daisen* is an extinct volcano, closely resembling *Fuji* in shape.

Founded in A.D. 718, the monastery owes its lasting celebrity to the seventh abbot, *Jikaku Daishi*, who is said to have landed here on his return from China, whither he had betaken himself to study esoteric doctrines. It attained its greatest prosperity in the 14th century. There were then no less than 250 temples on the mountain. During the *Tokugawa* régime, when the centre of civilisation had shifted to Eastern Japan, these decreased to forty, and now only two remain.

### 4.—THE OKI ISLANDS.

Oki consists of one large island called *Dōgo*, and three smaller ones,—*Chiburi-shima*, *Nishi-no-shima*, and *Nakashima*,—collectively known as *Dōzen*. The capital is *Saigō*, in *Dōgo*, the distance to which by sea from *Sakai* (p. 414), is about 40 miles.

The name *Oki-no-shima* evidently signifies "Islands in the Offing." Remote and rarely visited as is this little archipelago, it has figured in the national annals from the earliest ages. One of the quaintest legends in the *Kojiki* is that of the White Hare of *Inaba*, which sagacious animal, chancing to be in Oki and desiring a passage to the mainland, made the crocodiles (or sharks) of the sea lie in a row, so as to serve him as a bridge.—Coming down to historical times, the ex-Emperor *Go-Toba*, who had vainly striven to upset the feudal system and restore his own supreme authority, was defeated by *Hōjō Yoshitoki*, and banished to *Amagōri* in *Dōzen*, where he died after many years of exile, A.D. 1239, and where his tomb is still shown. About eighty years later another Emperor, *Go-Daigo*, was banished by another *Hōjō* regent to *Beppu* in *Nishi-no-shima*, but soon effected his escape in a fishing-boat, concealed under a heap of dried fish. Oki was a constant scene of strife during the Middle Ages being wrested by one feudal family from

another. The great staple of the archipelago is the cuttle-fish, of which incredible quantities are sometimes taken.

The steamer from **Sakai**, which leaves on alternate days, makes the trip in 5 or 6 hrs. As the Izumo and Hōki mountains fade from sight, the high cliffs of Oki come into view. Steaming into this archipelago, one sees at first no sign of life,—neither fields nor paths,—only grey cliffs sheering up from deep water to peaked slopes clothed with spare vegetation. At length the steamer glides into an inland sea formed by the three islands of Chiburi-shima, Nishi-no-shima, and Naka-shima. It first calls in at the hamlet of *Chiburi-mura*; next at *Uragō* in Nishi-no-shima, and then at *Hishi-ura*, in Naka-shima, passing through delightful scenery. The final stage is to Dōgo, across the open sea, passing Matsu-shima, Omori-shima, and a number of steep uninhabited islands on the way. Dōgo is as steep and rugged as its neighbours.

**Saigō** is a busy port, standing partly on a small river, and lining the bay and the river's mouth. On a hill above the town stands the temple of *Zenryōji*. There is found at a lake near Saigō, the *batei-seki*, a black stone from which jet-like articles are cut.

#### 5.—HAMADA AND HAGI.

These places will probably be touched at, in the event of leaving Matsue by sea westward for Nagasaki or Inland Sea ports. As far as Hamada, the San-indō highway, to be availed of from Imaichi, mostly skirts the Sea of Japan. Beyond Hamada it is much less good.

#### Itinerary.

IMAICHI to:—	Ri	Chō	M.
Oda.....	4	17	11
Haneto .....	3	11	8
Torii .....	1	33	4½
Takuno .....	2	—	5
Yunotsu.....	3	10	8
Kuromatsu .....	2	28	6½

Asari .....	2	—	5
Watazu .....	1	21	3½
Tsunozu .....	19	14	1½
HAMADA .....	7	20	18½
Misumi .....	5	14	13½
Masuda .....	5	6	12½
Takatsu .....	3	4	7½
Susa .....	7	12	18
Uta.....	3	1	7½
Nago .....	3	5	7½
HAGI.....	3	31	9½

Total .....60 16 147½

**Hamada** (*Inns*, Dōgu-ya, Hamaka), situated on a fine bay, is chiefly noted on account of the terrible earthquake which half wrecked it in 1872, and in which over 2,000 persons perished. A good road joins Hamada with *Hiroshima* on the Inland Sea, the distance being traversed by jinrikisha in two days. There is fair accommodation on the way.

#### Itinerary.

HAMADA to:—	Ri	Chō	M.
Imabuku .....	3	33	9½
Imaichi .....	2	8	5½
Ichigi.....	5	25	14
Ōasa .....	3	11	8
Shinjō .....	17	11	1½
Yae.....	3	20	8½
Honji.....	1	23	4
Suzubari .....	2	23	6½
Kabe .....	3	27	9½
Gion .....	2	27	6½
HIROSHIMA .....	2	5	5½

Total .....32 3 78½

**Hagi** (*Inn*, Ōsaka-ya) was in early feudal times the residence of the great Mōri family—Daimyōs of Chōshū—before their removal to the town of Yamaguchi. It was also the birthplace of Chikamatsu Monzaemon (see p. 71). There is a road from Hagi to *Yamaguchi* (p. 407), about 10 ri, for which one day in jinrikisha will suffice. It is hilly with one high pass called *Hatchō Daō*, noted for its lovely scenery.

## ROUTE 51.

THE WEST COAST FROM MATSUE TO  
TOTTORI. FROM TOTTORI TO  
AYABE. ACROSS COUNTRY  
TO WADAYAMA.

Distance	Names of Stations
Miles	MATSUE
4	Umagata
6	Kajiya
9½	Arashima
13	Yasuki
18	YONAGO
20¾	Kumantō
24½	Yodoe
30	Mikuriya
33½	Shimoichi
37½	Akazaki
41	Yabase
44½	Yura
50½	Kurayoshi
54	Matsuzaki
57½	Tomari
61½	Aoya
64¾	Hamamura
66¾	Hōgi
72¾	Koyama
75½	TOTTORI

After leaving the lagoons, the coast all the way to Tottori is a succession of well-wooded hills and dales, occasionally affording fine sea views. In some parts, waving sand-dunes catch the eye. The villages have a prosperous appearance, the houses being covered with light-brown glazed tiles, while numerous artesian wells supply excellent drinking water. Cemeteries are passed, which, though well-cared for, seem oddly placed on the open strand, only a few feet above high-water mark. The second or inland portion of the route, though pleasing, has no special features of interest, except a few passes. It affords fair accommodation through-

On leaving Yonago. A large river

called the *Hino-gawa*, and another, the *Amida-gawa*, are crossed before reaching

**Mikuriya** (*Inn*, Kadowaki). A jinrikisha road leads hence to Daisen, 3½ *ri*, frequented by travellers from Yonago and Matsue. After this come deep ravines and cuttings, with glimpses of the Sea of Japan and fine views of Daisen's snowy slopes. The broad Tenjin-gawa is crossed beyond Yura.

**Kurayoshi** (*Inn*, Tōyō-ken), a large place, lies 1 *ri* S. of its station. The big hills hereabouts have necessitated some tunnelling.

**Matsuzaki**, an interesting and comfortable resort, is prettily situated on a shallow lake, 3 *ri* in circumference, called *Tōgō-ike*. There are numerous boiling springs in the bed of the lake, and the water is supplied to the inns by vertical bamboo pipes. Formerly the hot water gushed out of the hill side, but a flood altered the configuration of the locality in 1882. Of the numerous *inns* (*Yōjō-kwan* best), some line the shore, while others stand in the lake and are approached by boat. The mineral water, which is led into all the inns, deposits iron oxyhydrate on cooling, which stains cloth a deep yellow. Fish abound despite the springs, and there are facilities for boating, swimming, and mountain climbing. More hot springs issue forth at

**Hamamura** (*Inn*, Suzuki-ya), where they are led into every house, and are used both for drinking and for bathing. *Koyama-ike* is a shallow but pretty lake, surrounded by pine-clad hillocks except on the N., and dotted with picturesque islets. The Karogawa is crossed before entering

**Tottori** (*Inn*, Kozeni-ya). This is a dull town, though the capital of a prefecture; but the former castle site is picturesque, and the temple of *Tōshōgū* is prettily situated.

From Tottori, the Railway is continued to Kinokuni Enkachi.

yama, Ayabe, (see Rte 44), to Kyōto; forming a through route from Kyōto to Imaichi (Izumo), about 13 hrs. The principal stations between Tottori and Ayabe are as follows:—

Distance	Names of Stations	Remarks
Miles	TOTTORI	
11	Iwami	
20½	Hamasaka	
40	Kinosaki	
46	Toyo-oka	
64½	Wadayama	Jct. for Himeji
83½	Fukuchi-yama	Jct. for Ōsaka
91	AYABE	Jct. for Maizuru

#### ITINERARY FROM TOTTORI TO WADAYAMA.

TOTTORI to:—	Ri	Chō	M.
Iwai .....	5	15	13½
Yumura .....	4	31	11½
MURAOKA .....	4	35	12½
Seki-no-miya .....	4	1	9½
Yōka .....	3	13	8½
WADAYAMA .....	3	8	7½
Total .....	25	31	63

Jinrikisha throughout, but the portions between Tottori and Iwai, Yōka and Wadayama may be done by train. Three and a half *ri* out

of Tottori, the top of a pass affords a fine sea view.

Iwai (*Inn*, Kishima-ya) is a spa boasting some fifteen inns, half of which have private springs. There are also public baths.

An ascent of about 1½ *ri* leads to the boundary between the provinces of Inaba and Tajima, whence one descends a valley to

Yumura (many poor *inns*), a small vill. noted for hot springs on the river bank. Square tanks have been built, in which the water boils up, and vegetables and other edibles are cooked. The baths are cooled by adding water from adjacent cold springs. Beyond Yumura rises another pass, whose far side commands a fine view of the valley of the Kasumi-gawa, the road being about 800 ft. above the river. Crossing the latter and leaving l. the road to *Kasumi* on the coast, we enter a narrow valley which leads up to the country town of

Muraoka (*Inn*, Kago-hei). Another long hill is encountered before descending to the vills. of *Nakase* and *Sei-no-miya*; thence mostly along the flat to

Yōka (see p. 413) (*Inn*, Suwa-ya), and again by the bank of the placidly flowing Maruyama-gawa to

Wadayama. Here the railway may be availed of N. to Kinosaki, E. to Fukuchi-yama, or S. to Himeji.



SECTION IV.  
THE ISLAND OF SHIKOKU.

*Routes 52—56.*





## ROUTE 52.

## NORTH-EASTERN SHIKOKU.

## 1.—GENERAL REMARKS ON THE ISLAND OF SHIKOKU.

The word *Shi-koku* means "four countries,"—a name derived from the fact of the island being divided into the four provinces of Awa to the E., Sanuki to the N.E., Iyo to the N.W., and Tosa to the S. As the author of the *Kōfiki* quaintly phrases it, "This island has one body and four faces, and each face has a name." Some of the names used in early times were quaint indeed, the province of Iyo being called "Lovely Princess" (*E-hime*), Sanuki being "Prince Good Boiled Rice" (*Hi-yori-hiko*), Awa being "the Princess of Great Food" (*Ō-ge-tsu-hime*), and Tosa being "the Brave Good Youth" (*Take-yori-wake*). During the middle ages Shikoku was ruled by a number of great feudal families, of which the most powerful were the Kōno, the Hosokawa, the Miyoshi, the Chōsokabe, and the Hachisuka. The island is now divided into the four prefectures of Tokushima, Kagawa, Ehime, and Kōchi, corresponding respectively to the old provinces of Awa, Sanuki, Iyo, and Tosa.

The climate of South Shikoku is exceptionally mild owing to the influence of the *Kuroshio*, or Japanese gulf-stream; that of the northern shores resembles the mainland, hence spring or early autumn is the best time for a visit. Tosa is the only province in Japan where two crops of rice are produced yearly.

The greater part of the island is covered with mountain ranges of from 3,000 ft. to 4,000 ft. in height, with few salient peaks, the loftiest being Tsurugi-san in Awa (7,354 ft.). "In Sanuki," says Dr. Rein, "the plain of Takamatsu is fringed towards the sea by several volcanic cones, quite distinct from the schist mountains in the interior. They include no important heights, but are a very striking feature in the landscape." Japanese geologists, however, maintain that the peninsula of Sanuki is a recently elevated tract of the Inland Sea. The mountains of Shikoku are well-watered, and crowned with magnificent forests. "In the higher regions," continues Dr. Rein, "the eye is delighted by a vigorous growth of deciduous trees, where horse-chestnuts and magnolias are variously intermingled with beeches, oaks, maples, ashes, and alders. But laurel-leaved oaks, camelias, and other evergreen trees venture much nearer to them and higher than in Hondo [the main island of Japan], while still lower camphor-trees and other cinnamon species, the wild star-anise,

nandina, and many other plants which we only find in the Main Island in a state of cultivation, take part in the composition of the evergreen forests."

Route 52, 53, and 54 are the most picturesque in this section. The best way of getting to Shikoku is by steamer across the Inland Sea,—say, from Kōbe or Onomichi to Tadotsu, from Okayama to Takamatsu, from Hiroshima to Moji to Takahama, etc.

## 2.—TOKUSHIMA, NABUTO WHIRLPOOL, TAKAMATSU, MARUGAME, TADOTSU, KOMPIRA.

## Itinerary.

TOKUSHIMA to:—	Ri	Chō	M.
Nakamura .....	1	25	4½
Muya .....	2	13	5½
Bandō .....	2	19	6½
Ōdera .....	1	6	3
Hiketa .....	3	25	9
Shirotori .....	1	—	2½
Sambon-matsu ...	1	2	2½
Machida (Nibu)...	1	1	2½
Nagao .....	3	17	8½
Hiragi .....	1	4	2½
TAKAMATSU ...	3	9	8
Total .....	22	13	54½

Whence 2 hrs. by railway, via Marugame and Tadotsu, to Kompira.

Steamers for Tokushima start daily from Ōsaka, sometimes calling in at Kōbe to pick up passengers. The passage is made during the night, and the traveller finds himself at dawn gliding up the broad Yoshino-gawa. Soon the steamer stops at *Kami-Zuketō* (or *Suketō*), a suburb of *Furukawa*, the port of Tokushima, whence to Tokushima itself is a 25 min. jinrikisha ride through pleasant country and past the thickly wooded site of the old castle of the Hachisuka family, the outer wall and moat of which still remain.

This great family of Daimyōs held sway over the whole province of Awa from

early in the 17th century till the revolution of 1868. On the creation of new orders of nobility in 1884, its present head received the title of marquis.

**Tokushima** (*Inns*, \*Hiragame-rō, Shima-gen; there are two European restaurants), the largest and finest town in the island of Shikoku, and capital of the province of Awa and of the prefecture of Tokushima, is situated near the N.E. corner of that island, not far from the celebrated whirlpool of Naruto. It is quiet and cleanly. Its sights need not detain the traveller more than two or three hours. The principal are as follows:—the Ryōbu Shintō temple known as *Seimi no Kōmpira*, strikingly situated on a hill called Seimi-yama at the

*Sei-mi-yama* means lit. "force-viewing hill." The name is derived from a tradition to the effect that Yoshitsune here reviewed his forces before the terrific encounter at Yashima.

S. end of the town. A flight of stone steps higher up the same hill, leads to a Shintō temple called *Imbe Jinja*. *Otakei-zan*, a hill nearer the centre of the town, deserves a visit for its temples and fine view. The *Castle Grounds* have been converted into a beautiful park affording delightful views of the town and neighbouring mountains, the rich alluvial plain intersected by various rivers, and the sea with the large island of Nushima to the spectator's left.

The sea-shore of *Komatsu-jima*, famed for its scenery, lies  $2\frac{1}{2}$  ri by jinrikisha to the south.

[An enjoyable day's trip by jinrikisha can be made from Tokushima to *Tsunomine*, a hill situated some 7 ri to the southward. There are two roads,—one following the coast, the other, which is less picturesque, lying back a little among the hills. The coast road is rendered striking by its rocky cliffs and long rows of graceful pine

trees. The last  $\frac{1}{2}$  ri, up to a small temple on the summit, must be done on foot. The view is delightful especially southward of the island-strewn gulf, which, under the names of Kotajima Minato and Tachibana-ura, curves inland for 5 or 6 m., while around it rise wooded heights, with rice-fields and hamlets in the hollows, and salt-pans below. In the event of a late start from Tokushima rendering a return the same day impossible, the night may be spent at the vill. of *Tomioka* (*Inn*, Maruto), 6 ri 12 chō (15½ m.) at the base of the hill.]

On leaving Tokushima, an early start should be made, with two men to each jinrikisha; otherwise the first day's journey, which cannot be conveniently brought to a close before Shirotori, will be prolonged into the night. Another plan is to sleep at *Muya* (*Inn*, Hamano), after seeing the Naruto Channel. The road leads first across the delta of the Yoshino-gawa, three of whose arms are passed on very long bridges. In front is a line of pine-clad hills, and all around extend fields of rice, sugar-cane, and other produce. The base of the hills is reached at *Horie*, where the road turns sharp to the r. towards *Muya no Hayazaki*, and then comes to *Muya no Okazaki*, a fishing hamlet where boats can be hired for the trip to the *Naruto*, or whirlpool, between the islands of Shikoku and Awaji described on p. 411. The trip—a splendid one on a fine day—will occupy from 3 to 4 hrs. Lunch should be taken for consumption either in the boat or at the public park at the N. end of the large island which narrows in the strait on the west. Here is the justly celebrated view,—a view of pine-clad hills, and the picturesque islets of Hadakajima and Tobishima, Awaji beyond, and in the middle the tremendous rush of water. the

whole scene recalling some of those pictures which Far-Eastern artists love to depict. The modern fortifications seen on the Awa side opposite—alone mar the picture. The *Naruto-Kōen*, or public park, may be reached also by jinrikisha,—distance 1 *ri* from Okazaki—after crossing a narrow arm of the sea by ferry.

To proceed on one's journey, the 1½ *ri* separating Okazaki from Horie must first be retraced. From Horie the road continues westward, skirting the base of the hills, and passing the tumulus (*misasagi*) of the Emperor Tsuchi-Mikado.

It was the fate of this unfortunate prince to fall upon the stormiest period of the Middle Ages. His father the Emperor Go-Toba, and his brother the Emperor Juntoku, were both exiled,—one to the Ōki Islands, the other to Sado, by the upstart "Regents" of the Hōjō line (p. 73). Himself without any inclination to withstand rebellious oppression, a friend of poetry rather than of arms, he retired voluntarily to the remote province of Tosa, and afterwards came north into Awa at the dictation of Hōjō Yoshitoki, who apparently desired to have the abdicated monarch within nearer reach in the event of political complications. He died in A.D. 1231.

The whole drive is a very pretty one, and becomes romantic after passing through the vill. of *Ōdera* (3 *ri* 15 *chō* direct from Tokushima by a level road), where, on a height, glistens a temple dedicated to the Buddhist god Shōden. Here the road suddenly turns sharp to the r. and plunges among the hills, in order to cross over the knob of high land forming the N.E. extremity of Shikoku and gain the shore of the Inland Sea. After a time, it becomes necessary to alight from the jinrikishas, so steep is the *Ōsaka*,—as this hill or pass, which forms the boundary between the provinces of Awa and Sanuki, is appropriately termed. About a mile on either side has thus to be walked. In fact, a good pedestrian will save time by discharging his jinrikisha at *Ōdera*, and hiring another at the foot of the pass on the other side.

At the top the Inland Sea comes in sight, and the view all the way down is one of continued loveliness, the blue outline of the mainland of Harima appearing on the horizon, and Shōdo-shima, the largest island in the Inland Sea (see p. 402) standing well out to the l.

Hiketa, being a poor place, it is better to sleep at *Shirotori* (Inn, Hashimata).

[An alternative way from Shirotori to Takamatsu—a beautiful though hard day's walk—is to follow the pine-clad coast through *Tsuda* and *Shido* (temples at the latter), and up the peak of *Go-ken-zan* (also called *Yokuri*), the loftiest point—1,120 ft.—on the sea-board of Sanuki, which is climbed with the assistance of chains. This walk may be shortened by taking the electric tram from Shido into Takamatsu, 3½ *ri*.]

Just outside Hiketa l., is a hill dotted with Buddhist images representing the deities worshipped at the Eighty-eight Holy Places (see p. 437) of the island of Shikoku. All the hills are covered with pine-trees, and many of them have very sharp peaks. Sometimes one passes an artificial lake used for irrigation, sometimes a *torii* or an avenue leading up to an ancient shrine. The sea, though near at hand to the r., is scarcely visible; but Shōdo-shima looms up beyond it for several miles. The cultivation of the rich plain through which the way leads, includes indigo and sugar; and those curious in such matters will find establishments here and there where sugar-refining is carried on with very primitive machinery.

The chief productions of this province of Sanuki are popularly known as "the three white things" (*sam-paku*), viz. salt, sugar, and cotton. The sugar industry is modern, having been introduced from Satsuma only half a century ago.

Several rivers, too, are passed,

with broad stony beds and but little water. From the vill. of Tazura onwards, which lies between *Machi-da* and

*Nagao* (an electric tram connects this place with Takamatsu), the landscape becomes more fanciful, almost grotesque, with a sharp serrated ridge to the l., forming the frontier between Sanuki and Awa, and to the r. and ahead a series of isolated hills rising abruptly out of the plain. Some of these are perfect cones,—many of them so steep as to appear inaccessible,—others are flat table-mountains, others again have various queer shapes, the whole assemblage forming one of the quaintest and most original scenes that even Japan has to offer. Meanwhile, the traveller bowls along rapidly over the fertile mountain-dotted plain by an excellent road.

[From *Hiragi*, the old highway proceeds almost due W. to Kotohira, 9 ri, via *Taki-no-miya* (good accommodation), 5 ri 23 *chō*, where there is fantastic rockery in the bed of the Aya-gawa. The whole way is interesting.]

We now turn r., and reach the sea at *Takamatsu* (*Inns*, Takamatsu Hotel, Tsunoda; *Europ. restl.*, Tamura, opposite Post-Office), capital of the province of Sanuki and formerly the seat of a great Daimyō, the walls of whose now desolate castle abut on the sea. A visit to his beautiful landscape garden (*Kuri-bayashi Kōen*), in the S. suburb of the town, should on no account be omitted. Lying, as it does, at the base of a high hill dotted by nature with pine-trees, and itself planted with thousands of pine-trees trained in fantastic shapes, its severe unity of design is nevertheless softened by the skilful introduction of other vegetation and by the use of water from natural springs.—An excursion to *Fushima*,

the most curiously flat of all the mountains mentioned above, affords lovely views of the much indented coast line and islets. This mountain forms the E. side of the bay of Takamatsu, and is famous as the scene of one of Yoshitsune's great battles. The distance is about 2 ri, the electric tram to Shido being partly available.

Takamatsu is well-provided with steam communication. One of the most delightful sea trips to be made hence is to Shōdo-shima, 1 hr.

#### TAKAMATSU-KOTOHIRA RAILWAY.

Distance from Takamatsu	Names of Stations
Miles	TAKAMATSU
3 $\frac{1}{4}$	Kinashi
6	Hashioka
7 $\frac{1}{2}$	Kokubu
10 $\frac{1}{2}$	Kamogawa
13 $\frac{1}{2}$	Sakaide
15 $\frac{1}{2}$	Utazu
17 $\frac{1}{2}$	MARUGAME
19	Nakatsu
20 $\frac{1}{2}$	TADOTSU
23 $\frac{1}{2}$	Konzōji
24 $\frac{1}{2}$	Zentsūji
27 $\frac{1}{2}$	KOTOHIRA

Time, about 2 hrs.—This pretty little line of railway runs S.W. inland, across a rich and smiling plain bounded by hills, some of them cone-shaped, and all recently planted with pines. From *Sakaide* onwards, it follows the coast for a short way through salt-pans, rice-fields, and sugar plantations. White sails and islands stud the offing. At

*Marugame* (*Inns*, \*Tamagawa-rō, Awa-kwan), the remains of a feudal castle crown an eminence near the station. The harbour being a poor one, comparatively few steamers call in here. The port of

*Tadotsu* (*Inn*, \*Hanabishi) has a beautiful approach from the sea.

Onomichi, on the mainland, may be reached by steamer in 2½ hrs. The railway station stands near the landing.

A spare couple of hours may be devoted to going out by jinrikisha to *Byōbu-ga-ura* (also called *Shirokata*),—23 *chō*,—the reputed birth-place of Kōbō Daishi, whence there is a lovely view.

Another interesting half-day's excursion from Tadotsu is to *Iya-dani*,—1 *ri* 22 *chō*, of which about 1 *ri* has to be walked across a steep wooded ridge,—a glen containing a cave where, according to tradition, Kōbō Daishi devoted himself to prayer and meditation. The lights now shining there are said to have been lit by him. Notice the remarkable bronze statue of Kongō-Ken Bosatsu, 26 ft. high, a little below the temple.

From Tadotsu station, the train backs out to run S.E. to Kotohira. The conspicuous high cone l. is *Kino-yama*, also called the Fuji of Sanuki; the double one to the r. is *Dainichi-yama*. *Zōzu-san* appears ahead to the r.,—a long hog's-back, or, as the Japanese say "elephant's head," whence the name. The vill. of Kotohira stands at its foot, the shrine on its declivity.

### Kotohira, or Kompira.


This shrine, the holiest in all Shikoku, was founded by Kōbō Daishi early in the ninth century, and is the original from which countless others in almost every city of the empire derive their name. What little is known concerning this name and the deity who bears it, will be found on p. 48. The Shintōists took possession of the place about 1872; and in 1875, the pagoda and most of the temples reared by Buddhist piety were razed to the ground, and replaced by new Shintō structures, while the few Buddhist buildings that remained were despoiled of their altars and gorgeous furniture, and turned over to the use of the rival cult. Though Kompira has thus suffered architecturally, the popularity of the shrine has been but little affected by the change; for in Japan religious beliefs sit lightly on the people, who, provided there be an ancient shrine to resort to and purchase charms at, care little what form of faith may be there professed.

The yearly total of pilgrims is said to reach the large figure of 900,000. The great annual festival, which takes place on the 10th-11th October, is a notable sight, now as of yore; so is the *Shioga-wa Matsuri* on the 8th-10th September. The lesser festival held on the 10th of each month is very lively, both at Kompira itself and at all the branch shrines in other provinces. The *Sakura no Matsuri*, or Cherry Festival, and the *Momiji no Matsuri*, or Maple Festival—recent institutions—are celebrated on the 10th day of the 3rd and 10th moons, old style, respectively, the object being to give worshippers something at the seasons to which their fathers had for centuries been accustomed. The pilgrims returning from Kompira may be known by the long boards which they carry wrapped up in oil-paper inscribed with a large 金 the first of the Chinese characters with which the name of Kompira is written.

Of the numerous *Inns* at Kompira, the best are the \*Tora-ya, \*Kotohira Hotel, and Bizen-ya. The town lives completely by and for the pilgrims; and as we wend up the street of stairs leading to the temple, we see nothing on either hand but shops for the sale of gaudy boxes in which to enclose paper charms (*fuda-bako*), money-changers' stalls where the smallest denominations of copper may be obtained for offering at the various shrines or giving to beggars, ribbons for taking away as presents, and so on. The great two-storied gate (*Daimon*), which marks the entrance to the holy precincts, is a survival from Buddhist days. From here to the top, which stands 650 ft. above sea-level, there are 572 stone steps to be mounted. The way is lined with granite lanterns and a granite palisade, inscribed with the names of those persons who contributed funds towards the erection of the new temples. There are also pillars looking like mile-stones, similarly inscribed.

Turning l. we reach the *Shamushō*, or temple office containing a set of apartments with have, of late years, been elaborately fitted up. Admission is obtained on application to the priests. Opposite the entrance is a gold screen with an eagle on a

pine-tree by Kansai. Then follow three rooms adorned with cranes and horses, tigers and Chinese sages. The side gallery is hung with old ex-votos among which may be mentioned a *Sarugaku* dancer by Bunchō, a monkey with young by the great artist Sosen, and carved and painted dragons ascribed to Hidari Jingorō. Next comes the Mikado's reception room with a raised floor and painted with landscapes. The compartments adjoining show the work of modern artists. The furthest suite comprises a small apartment for the Mikado, adorned with beautiful carvings and the walls painted with flowers; there is also a room painted with irises, the open-work carvings in the upper panels of fans, cranes, and chrysanthemums being very remarkable. Do not miss the entrancing view across the plain from the corner window. In returning, observe a curious ex-voto exhibited in one of the galleries,—a cock and hen with chicks made entirely out of small copper coins, and dating from the year 1820.

Leaving the Shamushō, we reach near the top of the first two sections of the way, i. a building sheltering three sacred horses. At the top itself, a few steps further, stands the former *Kondō*, or Golden Temple, of Buddhist times, now renamed *Asahi no Yashiro*, that is, the Shrine of the Rising Sun, bereft of its former gorgeous altar which is replaced by a Shintō shrine of white wood,—a temple in miniature. It dates from early in the 19th century, and is all built of *keiyaki* wood. Notice the elaborate carving of lions and peonies in front, and of lotuses and Chinese sages on the sides. Even the under side of the eaves of the top roof is carved. The metal-work also is excellent, and there are some pretty bronze lanterns in the grounds. All the end tiles have either the character  or else the *Mitsudomoe* (see p. 94), which is the crest of Kompira. We then pass

through a handsome bronze *torii* with a reeded base, through a gate called the *Sakaki Mon*, and by more granite palisading under the shadow of fine trees, before mounting other flights of steps.

To the *Sakaki Mon* a somewhat curious legend attaches. Chōsokabe, lord of Shikoku, so it is said, when engaged in bringing the island under his sway during the Middle Ages, met with determined resistance from many of the great monasteries, which at that period by no means confined themselves to spiritual weapons. When the rest had with difficulty been brought into subjection, he sallied forth against Kompira, the most powerful monastery of all. But the deities of the place assuming the form of a swarm of wasps, his army fled panic-stricken. In token of submission to the divine will, Chōsokabe then vowed to raise in this place a gate made of *sakaki*, the sacred cleyera tree; but pretending that he could find none large enough, he contented himself with building one out of the trunks of common trees stuck in upside down (*saka-ki*). That the Buddhist clergy were a thorn in the side of civil government at that unsettled period is historically certain. That they were the sole chroniclers of the time is made manifest by the ascription of impiety to all who opposed them.

Observe l., at one of the landings, a curious little stone monument,—a tortoise supporting a square upright stone with longitudinal apertures and wires. On these are strung wooden tickets, which serve as counters for the pilgrims who perform the rite called *Hyaku-dō*, that is, running up and down the final flight of steps a hundred times. At the very top is the *Honsha*, or new Main Temple, commanding a delightful view of the plain towards Marugame, dotted with hills and watered by the Dokigawa. Beyond it is the Inland Sea, and beyond it again what looks like the mainland, but which in reality is a cluster of islands. The panelled ceiling of the Main Temple is partly adorned with cherry-blossoms in gold lacquer. By a curious whim of the artist, the trunk, also in gold and silver lacquer, from which the blossoms are supposed to grow, has

been placed *outside* on the l., and the top branches also outside on the r. It dates from 1878. To this Main Temple are attached all the usual Shintō buildings. It has retained the *Ema-dō* of earlier days, specially remarkable for the numerous pictures of junks and even steamers, offered by seamen whom Kōmpira's divine power has preserved from shipwreck. Among the ex-votos are several real anchors. The bronze horse near here was formerly rubbed on the nose by devotees who then rubbed themselves on any painful part of their own body, in the hope of getting it cured. Twelve *chō* further up the hill stands the *Okusha* (p. 41).

Those travellers who take a special interest in Japanese art may terminate their exploration of Kōmpira by visiting the *Museum*, on the way down to the village. Many treasures are exhibited here, in the shape of gold lacquer boxes, incense-sniffing utensils (see article entitled "Incense Parties" in *Things Japanese*), ancient bells and *tokko*, and above all, *kakemonos* by Kōse-no-Kanaoka, Chō Densu, Sesshū, and other old masters.

A spare half-day at Kotohira may be devoted to the scramble up *Zōzusan*, for the sake of the splendid view. One should walk right along the ridge, about 1 m., to the highest point.

About  $1\frac{1}{2}$  ri S. E. of Kōmpira (mostly practicable by jinrikisha) lies a large artificial lake—a reservoir for purposes of irrigation—called *Mano no ike*, made by an earthen dam some 70 ft. high. There is a good view of the plain on one side, and of the bare furrowed hills called Kujuku-tani, bordering the province of Awa on the other, from the heights surrounding this old-fashioned, but creditable, piece of engineering.

The speediest way back from Kōmpira to the mainland is to take train to Tadotsu, whence steamer. Some might like to wander further

west to Matsuyama and Dōgo, in which case they would avail themselves of the Itinerary given below as far as Saijō, whence by the first part of Route 53 reversed.

### 3.—THE COAST FROM TADOTSU TO MATSUYAMA.

The coast road to the south and west of Tadotsu lies off the usual lines of travel, because affording few special objects of interest. The views both of land and sea are, however, delightful throughout, and the way mostly excellent as far as Saijō, where the main road leaves the coast. The finest section is between Wadahama and Kawano, where it is built up from the water's edge with buttressing piers, which project from 50 to 100 ft. into the sea. Much of the rest is up and down, but jinrikishas are practicable.

#### Itinerary.

TADOTSU to:—	Ri.	Chō.	M.
Kami Takase.....	2	34	$7\frac{1}{2}$
Jige.....	1	27	$4\frac{1}{2}$
Kwannonji.....	1	9	3
Wadahama.....	1	27	$4\frac{1}{2}$
KAWANO.....	2	26	$6\frac{3}{4}$
Mishima.....	1	16	$3\frac{1}{2}$
Doi.....	3	9	8
Izumi-Kawa.....	3	9	8
SAIJŌ.....	3	13	$8\frac{1}{2}$
Nibukawa.....	3	15	$8\frac{1}{2}$
Sakurai.....	3	3	$7\frac{1}{2}$
IMABARI.....	1	35	$4\frac{1}{2}$
Hashihama.....	1	23	4
Kikuma.....	4	23	$11\frac{1}{2}$
Hōjō.....	2	31	7
Horie.....	1	35	$4\frac{3}{4}$
MATSUYAMA....	2	7	$5\frac{1}{2}$
Total.....	43	18	106

The best *inns* are at Wadahama, Kawano, Doi, Sumi-no-mura, Saijō, Imabari, and Matsuyama.

Information about some of the places on the above Itinerary will be found in the next two Routes.



## ROUTE 53.

## NORTH-WESTERN SHIKOKU.

1. TAKAHAMA. MATSUYAMA. BATHS OF DÔGO. 2. FROM MATSUYAMA TO SAIJÔ AND NIHHAMA. ISHIZUCHI-YAMA. 3. BESSHI.

The two most interesting portions of Shikoku being the north-eastern and north-western corners, it is generally most convenient to approach the latter by sea. The port is

Takahama (*Inns*, Kido-ya, Yûshinsha), which is reached by steamer either from Osaka and eastern Inland Sea ports, or from Beppu and Ôita in the island of Kyûshû, there being constant communication in every direction.

A pretty walk of  $\frac{1}{2}$  hr. over the pine-clad hills, and affording splendid views seaward, leads to the ancient Buddhist temple of *Taisanji*, dedicated to Jû-ichi-men Kwannon. The main building is noted for its peculiar construction, no braces or wedges being employed. This walk may be continued to *Mitsu-ga-hama*, popularly called *Mitsu* (*Inn*, \*Kubota), whence rail or electric tram into Matsuyama.

A miniature line of railway connects Takahama with Matsuyama and Dôgo. The schedule is as follows:—

Distance from Takahama	Names of Stations
Miles	TAKAHAMA
2	Mitsu
5	Komachi
6	MATSUYAMA

Travellers going direct to the hot springs of Dôgo change cars at

Komachi, whence the distance is only  $1\frac{1}{2}$  m. and where also electric tram may be taken. The time from Takahama to either Matsuyama or Dôgo is 35 min. Another tram connects Matsuyama with Dôgo direct, starting from the centre of the town near the foot of the castle hill.

Leaving Takahama, it is a pretty little journey across the mountain-girt plain, in whose centre rises the wooded hill crowned by Matsuyama castle, which comes in view before reaching the intermediate station of *Komachi*. As Dôgo, practically a suburb of Matsuyama, and situated at the foot of a ridge of green hills, offers superior attractions, many prefer to go there direct. But some travellers might find it a good plan to let their guide go on alone to make arrangements for the night, while they themselves stay a few hours at Matsuyama to visit the castle.

Matsuyama (*Inns*, \*Kido-ya, Kôchi-ya), capital of the province of Iyo, is a clean town remarkable for its *Castle*, formerly the seat of a Daimyô named Hisamatsu.

Originally founded in the year 1603, it passed in 1635 into the hands of the Hisamatsu family, who were kinsmen of the Tokugawa Shôguns. The structure in its present shape is much more modern, the 17th century building having been accidentally destroyed by fire in 1841, but the style of architecture faithfully preserves the ancient type of the Japanese "keep" (*tenshu*) and outer bastions. During the peaceful days of the Tokugawa régime, the Daimyô, finding residence in the castle inconvenient, usually lived in a mansion in the town, where also his retainers occupied a special quarter. When all the feudal castles were taken over by the Imperial Military Department in the early days of the late reign, this one was selected, together with a very few others, as a specimen for preservation. The grounds and "keep" are known as *Matsuyama Kôen*, and are open to the public.

The castle occupies an almost impregnable position, commanding the whole surrounding country. The walls are all of granite, which

makes the superstructure of wood and plaster look flimsy and theatrical. Three gates admit the visitor into the inner precincts, and the building itself has three storeys. The top commands a magnificent panorama. From the north window we perceive the sea, with the mainland of Japan in the dim distance, and turning eastwards Takanawa-yama rising above lesser pine-clad hills. From the east window we look at the vill. of Dōgo and lofty Yunoyama, still loftier Ishizuchi-yama rising to its r., and continuing on into a long range of which the portion to the extreme r. is Kumayama, while immediately in front of us lie a part of the town of Matsuyama and the long avenue bordering the course of the Ishite-gawa. On the south side are the town and the straight highway that leads over Kumayama to Kōchi, capital of the province of Tosa, besides many mountains of which the loftiest is Kannan-zan near the town of Ōzu, and the long thin promontory that has to be doubled by ships bound for Uwajima. The most beautiful prospect of all is on the west, where we have the islet-studded sea, and on the horizon the large island of Oshima off the coast of Suwō. The long straight road on this side is that leading to the port of Mitsu, which place is itself seen, with the island of Gogoshima behind it, known also as "the little Fuji" on account of its shape. Part of the town, too, is close at hand, well exemplifying one of the Japanese words for "town," *jōka*, whose literal signification is "beneath the castle;" and on each of the four sides we have the richly cultivated plain laid out in rice and other fields, and, quite near, the tiled roofs of the lower portion of the castle itself, rising from among aged pine-trees.

Dōgo (Inns, \*Funa-ya, Chakin), is almost invariably preferred to Matsuyama by Japanese travellers

visiting these parts. Indeed it is, next to Kōmpira, the favourite place in Shikoku on account of its hot springs, excellent inns, and pretty park. The baths are public, roofed together under a huge three-storied building surrounded by inns. The best of the baths, which vary in regard to strength and style, is the *Tama-no-yu*; the hottest is the *Ichino-yu*, with a temperature of 110° F. They are in the basement; the second and third storeys contain dressing and resting rooms, where tea is served. Separate baths can be obtained at a cost of 3 *yen* or 2 *yen* if the guest is staying at the chief inn. At Dōgo one may purchase specimens of the pretty white faience (*Tobeyaki*) manufactured at Tobe, a vill. 4 *ri* distant, on the other side of the Matsuyama plain, on the highway leading over into Tosa. There are several temples and shrines near Dōgo, the most noted being the ancient Buddhist temple of *Ishiteji*.

Dōgo is probably the most ancient bathing resort in the empire. According to the Japanese mythology, two gods—Ōnamuji and Sukuna-bikona—bathed here, and their example was followed by five Mikados from the legendary period downwards. Earthquakes have interrupted, but never entirely stopped, the flow of sulphur water, which, however, is not forthcoming in sufficient quantities to permit of its being led in to the various inns and private houses.

## 2.—FROM MATSUYAMA TO SAJŌ AND NIHAMA. ISEIZUCHI-YAMA.

From Matsuyama or Dōgo to Saijō, there is a choice of routes. One may either go by sea to the neighbouring port of

Imabari or *Imabaru* (Inn, Junseisha), an old castle-town picturesquely situated at the entrance to the narrowest channel of the Inland Sea, and thence by jinrikisha for the rest of the way, 8 *ri* 17 *chō*, with only one hill at which it is necessary to alight and walk; or else one may go the whole way by land. This can be accomplished

in one day by train and jinrikisha with two coolies. The short railway journey affords pretty views.

Distance from Matsuyama	Names of Stations
Miles	MATSUYAMA
$\frac{3}{4}$	Tachibana
$2\frac{3}{4}$	Kume
$4\frac{1}{4}$	Hirai
$6\frac{1}{4}$	Tanokubo
$8\frac{1}{4}$	YOKO-GAWARA

Yoko-gawara takes its name from an immense dry river bed; here jinrikishas are hired

*Itinerary by road.*

YOKO-GAWARA to:—

	Ri	Chō	M.
Kawakami.....	24	1	$\frac{1}{2}$
Kurumi.. .....	4	29	$11\frac{3}{4}$
Komatsu .....	2	23	$6\frac{1}{2}$
SAIJŌ .....	2	13	$5\frac{3}{4}$
Niihama (about) ...	3	18	$8\frac{1}{2}$

Total .....13 35 34

Leaving the train, we plunge among the hills, and must constantly get out and walk. There is little distant view; but at one point—the highest of all—there is a picturesque gorge with strange rocks, where a small copper mine called *Chizurara* is passed. The last part of the journey, from *Kurumi* to *Saijō*, leads over a plain bordering the Inland Sea, largely devoted to the cultivation of the vegetable wax-tree. The broad and generally dry bed of the *Kamogawa* is crossed before entering

*Saijō* (*Inn*, *O-Sakana-ya*). This quiet town stands a little way inland, many acres of ground having been reclaimed from the sea within recent times and turned into rice-fields. The long sea-wall built to protect these fields commands a pretty view. *Saijō* is the best

starting-point for the ascent of *Ishizuchi-yama*, whose local deity is worshipped at the large temple of *Mae-kami-ji*, 20 *chō* W. of the town.

[The expedition to *Ishizuchi-yama* (6,878 ft.) is usually made from *Kurokawa* on the flank of the mountain. The way from *Saijō* leads via the hamlet of *Nonoichi*, 2 *ri* (or preferably direct from *Imabaru*, 7 *ri* 18 *chō*), both practicable for jinrikisha, whence it is a rough track over the *Ōhoki-tōge* (*Inn*, *Matsuno-ya*), 1 *ri*, where one may sleep. The road onward for 3 *ri* more, approximately, is better until just before reaching *Kurokawa*, where it becomes narrow, stony, and precipitous. *Kurokawa* possesses no inns, but good accommodation can be found, all the houses in the vill. affording shelter to the pilgrims during the season. The night may also be spent at a small shrine or at one of the various huts on the way up. Parts of the climb are so arduous that, in three places, double sets of gigantic chains are hung to assist pilgrims ascending and descending. The last 400 ft. of the climb is almost perpendicular, and should not be attempted except by expert climbers, there being little or no foothold. A miniature Shintō shrine crowns the actual summit, which is a sharp peak consisting of a small pyramid of loose rocks surrounded by vegetation. No fewer than 20,000 pilgrims are said to make the ascent annually. The mountain is covered with huge forests to the very summit. The view is magnificent, including almost all Shikoku (except on the Tosa side), the Inland Sea with its islands, and the province of Bizen on the mainland beyond. Five hours should be allowed for the ascent

from Kurokawa and 4 hours for the return.—**Kame-gamori**, another high mountain, can be ascended from Saijō, the first part of the way being the same as that up Ishizuchi-yama. Near the summit is a small copper mine, where one may make shift to spend the night.]

The neighbourhood of Saijō possesses some noted mines. The antimony mine of *Ichino-kawa* is only 1 *ri* 26 *chō* distant, about half of which can be done in jinrikisha. It will occupy half a day.

### 3.—BESSHI.

From *Niihama* (*Inn*, *Senju-tei*), a day may be spent in visiting the more ancient and important **Copper Mine of Besshi**, accessible by a railway belonging to Mr. Sumitomo, the proprietor of the mine (Office at *Niihama*); total distance, 14 miles. Warm clothing should not be forgotten, for Besshi lies near the summit of a steep gorge, at an altitude of from 4,000 to 4,400 ft., and the excessive radiation due to the absence of all vegetation helps to make the nights, and even at certain seasons, the days bitterly cold.

After a  $6\frac{1}{2}$  m. railway run, the station of *Hateba* is reached, whence to *Ishi-ga-sanjō* is 1 hr. on foot or by *kago*. There the train is again taken for  $4\frac{1}{2}$  m. to *Kado-ishiwaru* (40 min.). In this section the line runs up the rugged sides of the mountain, with the steep gradient of 1 in 18. From *Kado-ishiwaru* to the mine is only 1 m., which is done in a car pushed by coolies. By turning to the r. at a point between *Hateba* and *Ishi-ga-sanjō*, *Tonaru* 2 m. distant, is reached. An electric car connects the lower part of the Besshi mine and the inclined shaft which comes down from the summit of the mountain. There are wire ropes for the trans-

portation of the ore and other goods between *Tonaru* and *Kuroishi*, the station on this side of *Hateba*. A strange contrast to the smiling scenery of the shores of the Inland Sea is afforded by the grim desolate rocks of the metalliferous mountain. At the same time, there are lovely views on the way up and down.

The refining works are on *Shisa-ka-jima*, a group of islets  $9\frac{1}{2}$  m. from *Niihama*. Steamers belonging to the mine ply daily between *Niihama* and *Onomichi* (p. 403).

The Besshi Mine, first worked in the year 1691, has belonged ever since to the Sumitomo family, who rank among Japan's few millionaires. The mine is one of the largest copper mines in the country, ranking with the Ashio Mines described on p. 211. The ore yields 6 per cent of pure copper. Of actual miners there are only some 600; but the total number of labourers employed generally stands between 7,000 and 8,000, including women and children. A large proportion were born on the place, as were their fathers and grandfathers before them, so that the mine is, in every sense, a family concern. They are well-cared for by the owner, who feeds them at his own expense, while their children are educated at schools provided by him. Only men are employed to get out the ore; they work in three shifts of 8 hours each, while others, whose labour is of a lighter description, work in two shifts of 12 hours each. The women are employed only for light tasks above-ground. Work is carried on constantly day and night, except at New Year's time.

## ROUTE 54.

## VALLEY OF THE YOSHINO-GAWA.

- 1.—FROM IZUMI-KAWA TO HAKUCHI AND TOKUSHIMA. 2. FROM BESSHI TO HAKUCHI.

The Yoshino-gawa—the largest river in the island of Shikoku—is formed by the junction of two main branches,—a northern one rising near the copper mines of Besshi, and a southern flowing down from the eastern flank of Ishizuchiyama. The rapids of the main river, after the union of the two streams, form the principal attraction of this route. Section 1 is the easier of the two, though even there the traveller must be prepared to dispense with good roads and comfortable inns. Section 2 is very rough, and not to be recommended except to a sturdy pedestrian.

- 1.—FROM IZUMI-KAWA TO HAKUCHI AND TOKUSHIMA.

*Itinerary.*

IZUMI-KAWA to:—		Ri	Chō	M.
	Doi (Irino) .....	3	11	8
	Mishima .....	3	6	7 $\frac{1}{2}$
	Kamibu .....	1	—	2 $\frac{1}{2}$
Distances approximate	Negio .....	2	18	6
	Sano .....	1	18	3 $\frac{3}{4}$
	Hakuchi ..	2	15	6
	Ikeda } by boat..	1	—	2 $\frac{1}{2}$
	Shūzu } .....	22	13	1 $\frac{1}{2}$
	Hashikura-ji ...	18	11	1 $\frac{1}{2}$
	Hiruma .....	24	14	1 $\frac{1}{2}$
	FUNATO			
	(by boat) .....	8	28	19
Total .....		25	16	62 $\frac{1}{2}$

Whence 1 $\frac{1}{2}$  hr. rail to Tokushima.

The vill. of *Izumi-kawa* (see Itinerary on p. 429) has been chosen as the starting-point, because it is thought that those travelling by it will probably com-

bine it with a visit to the Besshi copper mine. Jinrikishas are available as far as Kamibu. The rest must be done on foot, excepting those portions marked "by boat" in the Itinerary.

On leaving Izumi-kawa, the road leads among the wooded hills that here rise between what may be termed the Besshi range of mountains and the sea. At the hamlet of *Sekimoto*, the top of a hill, which it is necessary to walk, affords a charming glimpse of the Inland Sea, and beyond it to the l. the long hog's-back of Zōzu-san, on which stands the great shrine of Kōpira (see p. 427), to its r. the two peaks of Hō near Takamatsu, and straight ahead Hirayama, the pass which the traveller is about to cross in order to get over into the Yoshino-gawa valley. From

Doi (*Inn*, Matsumoto-ya) onwards, the beautiful Inland Sea is constantly visible,—blue, island-studded, and fringed by a narrow plain devoted to the cultivation of rice and sugar, while on the r. the mountain spurs descend like the legs of a centipede. A short-cut for pedestrians to Hashikura-ji, via the temple of *Sanikaku-ji*, is passed r. just before entering

Mishima (*Inn*, Nagao-ya.). Much paper is produced in this neighbourhood and further along this route, from the bark of the *kaigi* tree (*Broussonetia papyrifera*).

Our route follows the *Kawano* highway as far as the hamlet of *Hiragi*, and then turns sharp inland towards the green mountains. At

Kamibu (*Inn*, Daiku-ya), the pedestrian portion of the journey is entered on, and we cross the *Sakaime-tōge*, or "Frontier Pass," dividing the province of Iyo from that of Awa. The ascent, except just at the end, is gentle on the Iyo side and the scenery rather tame. The prospect improves on the Awa side, where the vill. of *Sano* is reached, and the path follows the course of a small affluent of the

Yoshino-gawa, perpetually crossing and recrossing it till we arrive at

**Hakuchi** (*Inn*, Hama-ya). This vill., prettily situated just above the confluence of the two streams, forms the starting-point for the boat journey down the *Rapids of the Yoshino-gawa*. (There is also an excellent road along the river bank.) In summer flood-time, when the waters rise and rage, one might spin down to Tokushima at the river's mouth in a single day. At ordinary times it will take as long to get to Funato, scarcely more than half that distance. Moreover, there is the temple of Hashikura-ji to be visited, which detour will occupy some little time. A plan recommended in late autumn with a low river, is to make a short first day by boating from Hakuchi to Shizu (1 hr. 20 min.), there alighting to visit Hashikura-ji, and walking down thence to Hiruma, where a halt for the night is made, the luggage being sent on there in the boat. Next day, 5½ hrs. boat down from Hiruma to Funato, whence the railway is availed of and the more sluggish half of the river journey avoided.

**Ikeda** (*Inn*, Matsumata), a town noted for its tobacco, lies on the r. bank of the river, between the two best rapids, called respectively *Ikeda-Se* and *Suwō*. The latter word, which signifies "carmine," is said to preserve the memory of a battle fought here, when the river ran stained with blood. Just after shooting No. 4, we come in view of what looks more like a castle than a temple, high up on the hill to the l.; then comes rapid No. 5, and we land at *Shizu* for the 18 *chō* ascent to this landmark, which is the celebrated shrine of

**Hashikura-ji**, dedicated to the Gongen of Kompira. There is an *Inn* here.

The curious name *Hashi-kura-ji*, which means literally "chop-stick store-house temple," is accounted for by a legend to the effect that Kōbō Daishi, when he came

to open up this district and bring it into subjection to Buddha, first exorcised a troupe of demons, and was then met by the god Kompira, who pointed out to him a cave in the mountain side, which was set apart as a store-house for the reception of the innumerable chop-sticks used in the presentation of food offerings by the faithful at the neighbouring shrine on Zōzu-san (commonly called Kompira or Kotohira, after the god's own name). Kōbō Daishi forthwith erected a sumptuous temple on the spot, as an *Oku-no-in* or Holy of Holies, connected with the shrine of Kompira. This was in A.D. 828. A great fire destroyed most of Hashikura-ji's grandeur about 1825; but some buildings, amongst them a pagoda, are in course of construction. The annual festival is celebrated on the 12th November. There is a lesser one on the 12th March.

The steep way up to the priests' residence is first along an avenue of cherry-trees, and then through a wood. The view from the top is extensive. The principal temple stands still higher up, and is called *Chinju no Dō*, because dedicated to the tutelary (*chinju*) deity, Kompira Dai Gongen.

After concluding our inspection of the temple, we descend the hill and reach the vill. of

**Hiruma** (*Inn*, Shikiji-ya), where boat is again taken for a delightful half-day down the river. All the way from Ikeda onwards bamboo groves will be noticed, planted for trading purposes. A rapid, called *Kama-ze*, or "the cauldron," is soon reached, after which *Tsuji*, a good-sized vill., is seen on the r. bank. From here on for some 10 *chō*, the bank is lined by boulders of a greenish gray schist and by cherry-trees and azalea bushes, which, with the high hills on either side and the swift limpid stream, make the scene resemble a Japanese landscape garden, especially in April when the blossoms are out. The valley opens out very gradually, and there come broad white stony beaches.

Opposite the vill. of *Kirai*, just before shooting one of the rapids, there is a welcome break in the hills r., admitting a glimpse of

higher mountains further south in the direction of lofty Tsurugi-san. Those with plenty of time to spare might alight here to visit the waterfall of *Dogama Naru Taki*, about  $2\frac{1}{2}$  ri distant, which is believed by the simple countryfolk to have an "owner" (*nushi*), that is a resident deity, who assumes the form of a serpent. In this part of the river, small trout (*ai*) may often be seen in great numbers. The mountainous district to the r. during the greater part of this day's voyage, is called *Iya* (whence the name of the river *Iya-gawa*). It is noted for two things,—tobacco and (so at least say their kind neighbours) the boorish stupidity of its inhabitants.

**Wakimachi** (*Inn*, Inahara) is a town of considerable size. (Good cross-country road hence N. to Takamatsu, 13 ri.) The railway line, of which

**Funato** (*Inn*, Asahirō, at ferry) is the present terminus, follows the opposite or r. bank of the river, passing through *Kamoshima*, *Ishii*, and other smaller places. After *Kamoshima* the hills retire on either side, the river and the plain both widen, and a long succession of villages leads to

**Tokushima** (p. 424). It is best to arrange so as to reach this town during the forenoon, in order to have a few hours for seeing it, as the steamers hence to Kōbe always leave late at night.

## 2.—FROM BESSHI TO HAKUCHI.

### Approximate Itinerary.

BESSEI to:—	Ri.	M.
Tomizato .....	6 $\frac{1}{2}$	15 $\frac{1}{2}$
Oku-no-in .....	4 $\frac{1}{2}$	11
Shinritsu .....	1	2 $\frac{1}{2}$
Yamashiro-dani.....	3	7 $\frac{1}{2}$
HAKUCHI .....	3	7 $\frac{1}{2}$
Total.....	18	44

*Tomizato* and *Shinritsu* have poor inns, and *Oku-no-in* has such as

commodation as a country temple can afford. The path is very rough, but the mountainous region traversed is picturesque. The trip may be accomplished in two days by making an early start. From *Hakuchi* onwards, the itinerary of Section 1 of this route is followed through less difficult country down to *Tokushima*.

## ROUTE 55.

### WESTERN SHIKOKU FROM MATSUYAMA TO UWAJIMA.

#### Itinerary.

MATSUYAMA to:—	Ri	Chō	M.
Gunchū.....	3	17	8 $\frac{1}{2}$
Nakayama .....	5	4	12 $\frac{1}{2}$
Uchinoko .....	3	22	8 $\frac{1}{2}$
Niiya .....	1	27	4 $\frac{1}{2}$
ŌZU .....	1	33	4 $\frac{1}{2}$
Higashi Tada.....	4	34	12
Unomachi.....	1	32	4 $\frac{1}{2}$
Yoshida.....	4	5	10
UWAJIMA .....	2	22	6 $\frac{1}{2}$
Total.....	29	16	72

Most of the way is rough and hilly. Train is available between *Matsuyama* and *Gunchū* (35 min.); *jinrikishas* between *Uchinoko* and *Ozu*, also for the latter part of the way to *Unomachi* from a hamlet called *Higashi Tada*; but the rest must be done on foot, the whole journey requiring 2 days. Another plan is to take steamer from *Takahama*, (see p. 430), either the whole way to *Uwajima*, which occupies a few hours, various small places being touched at on the way, or else only as far as the port of *Nagahama*, whence by road up the valley of the *Hijikawa* to *Ozu*, and on by the Itinerary given above.

*Ozu* (*Inn*, \**Logi-ya*) stands in a

plain surrounded by high hills, and possesses an ancient castle.

**Yoshida** (*Inn*, Imabari-ya), too, was the seat of a small Daimyō.

**Uwajima** (*Inn*, Imura-ya) is a quiet old-fashioned town on the sea, with a pretty islet called *Kyūshima* in the bay.

It was the seat of a branch of the Date family, remarkable alike for its talents and its longevity. An ancient custom forbids the catching of whales on this part of the coast, because they are supposed to perform the useful service of driving the sardines towards the land. So high is the esteem in which the sardines of Uwajima are held, that in feudal days a special boat laden with them was sent yearly as an offering to the Shōgun at Yedo.

Uwajima retains the ruins of a small castle, standing on a low densely wooded hill, the summit of which occupies an area of some 10 *chō* square. Visitors are admitted to it only on Sundays. The view from the hill includes Jishikoku-yama on which stand eighty-eight images of Kōbō Daishi, representing the *Eighty-eight Holy Places* founded by him in Shikoku. A visit to them is considered equivalent to making the entire lengthy pilgrimage.

These Eighty-eight Holy Places (*Shikoku Hachi-jū Hakka-shō*) play a prominent part in the religious life of the island of Shikoku, over every district of which they are scattered, bands of pilgrims being constantly on the move from one to the other. The temples are dedicated to various Buddhist deities. The pilgrims carry a little cloth to sit on (*shiri-tsube*), which anciently formed part of the simple luggage of all wayfarers, a double thin wooded board (*juda-basami*) serving to hold the visiting-cards which they paste to the doors or pillars of each shrine, and a small straw sandal worn—of all extraordinary places—at the back of the neck, and intended to symbolise that great saint and traveller, Kōbō Daishi, in whose footsteps they follow.

Some little distance from the castle, stands a villa belonging to the Date family, and containing a small but beautiful landscape garden. The public are permitted to

view it in spring, when the wistaria is in bloom.—The favourite excursion from Uwajima is to the waterfalls of *Nametoko*, about 2 *ri* distant by a very steep path.

## ROUTE 56.

### WAYS TO AND FROM KŌCHI.

1. THE CITY AND ENVIRONS.
2. FROM MATSUYAMA OR DŌGO TO KŌCHI.
3. FROM KŌCHI TO KOTOHIRA.
4. THE COAST ROAD FROM TOKUSHIMA TO KŌCHI.
5. FROM UWAJIMA TO KŌCHI.

#### 1.—THE CITY AND ENVIRONS.

**Kōchi** (*Inns*, \*Emmei-ken, Europ. dishes; \*Jōsei-kwan, Kiya), capital of the prefecture of the same name and of the province of Tosa, is a large city standing in a plain almost surrounded by ranges of hills, even on the side towards the sea. This and its deep double bay give it a highly picturesque situation, which the traveller should admire from the top of the Castle hill,—chiefly for the land view,—and from the *Aoyagi-bashi bridge* for the delightful prospect of the bay and lower-lying land. Of the *Castle*, there remain the imposing walls and one turret. In the opposite direction, beyond Aoyagi-bashi, 1 m. from the inn, stands a hill called *Godai-san*, crowned by the ancient Buddhist monastery of Chikurinji, one of the Eighty-eight Holy Places of Shikoku. A Shintō shrine (*Shōkonsha*), stands hard by. Kōchi is noted for its breed of long-tailed fowls, the tail feathers of some of which attain to the extraordinary length of 12 ft. (see details in



*Things Japanese*). Coral is found off the coast at a distance of 60 or 70m. to the westward. The harbour of *Susaki* in that direction is better than Kōchi, and affords fair accommodation.

The best walk (2 hrs.) from Kōchi is to the top of *Washio-yama*, a hill 1,500 ft. high, commanding a beautiful view. On the other side of the *Kagami-gawa*, lies the burial-place of the old lords of Tosa. Three miles to the N. E. of Kōchi is the waterfall of *Takimoto*, accessible by jinrikisha. The citizens often make boating excursions down the land-locked bay.

Owing to the length and mountainous character of the ways thither by land, Kōchi is usually approached by steamer from Ōsaka, touching at Kōbe. The passage takes 16 hrs., but south-easterly winds not infrequently cause detention; and the shallowness of the bay necessitates waiting for the tide and a subsequent long transit in small boats to the shore. For other details regarding the steamer service, see p. 397.

## 2.—FROM MATSUYAMA OR DŌGO TO KŌCHI.

### Itinerary.

(From Dōgo 1½ m. more.)

MATSUYAMA to:—	Ri	Chō	M.
Kutanichi.....	3	12	8½
Top of the Misaka	1	24	4
Kumamachi.....	2	4	5½
Kami-Kuroiwa.....	2	32	7
Naru (Hinoura) ...	1	13	3½
Yanai-gawa.....	1	11	3½
Kuzu .....	1	15	3½
Kawaguchi.....	5	25	14
Ochi (by boat).....	4	—	9½
Inō " ".....	8	—	19½
KŌCHI .....	2	30	7
Total .....	34	22	84½

Time, 3 days; but taking jinrikisha the whole way instead of boat,

2 days, sleeping at *Kuzu*. Road excellent throughout.

The intending pedestrian may get over the first 3½ m. of plain by availing himself of a small line of railway which joins Matsuyama with *Morimatsu*, not far from the foot of the pass, time 20 min. Instead of boat from Kawaguchi, one may continue on by jinrikisha the whole way into Kōchi, which is abt. 3 ri less,—distance from Kawaguchi about 12 ri; but the best plan is to take boat to Inō, where electric tram into Kōchi is available. Good accommodation at *Kumamachi* (*Inn*, *Tanikame-chi*), fair at *Ochi*, and *Kawaguchi* (*Inn*, *Kataoka*), poor at the other villages.

The journey is a pretty one, first across the wide cultivated plain of Matsuyama, then up the *Misaka* (short-cuts for pedestrians), till a height of 2,400 ft. is reached with nice views looking backwards of plain, and sea, and islands. The rest of the way is a descent—varied by occasional hills—at first through a rich and smiling upland, then, after *Kumamachi*, down the steep, green, narrow valley of the *Miyodogawa*, which grows sterner in aspect, the hills walling it in higher, the rocks of graphite schist more picturesque, as one goes on:—the wayfarer would deem himself climbing towards greater elevations rather than descending towards the sea. Such hamlets and solitary homesteads as appear from time to time, are mostly perched high up on narrow uplands near the hill-tops. The peasants grow quantities of maize, which produces a curious effect in autumn when the cobs are hung up to dry in reddish yellow masses on large square frames. Notice the clumsy cart-wheels in use here, cut in disc shape from a solid tree trunk. The river-bed is littered with white boulders, alternating with deep-green placid pools. At *Yanai-gawa*, a ferry leads over to the l. bank. Just beyond, at an affluent, stands the

power plant which provides Matsuyama and Dōgo with electric light. After *Kuzu*, where a small bridge marks the boundary of the provinces of Iyo and Tosa, the white foliated stone is mostly replaced by red with occasional traces of marble. But the scenery preserves its character. Mile after mile the same green abruptness with hamlets perched high overhead, the same precipitous side valleys with little waterfalls from time to time, the same picturesque rockery, the same perfectly clear stream.

At *Kawaguchi* boats may be taken. Copper is here brought from the mine of *Yasui*, 5 *ri* up an affluent to the north. The trip down the swift limpid river, with pretty white rocks, and high hilly walls, and restful green, and frequent small rapids down to the very end, is easy and pleasant. One may either do the whole distance to *Inō* in a single day by starting early, or else conveniently break it at *Ochi*, which is the best village after *Kumamachi*, and where other boats will be found. *Inō* is the headquarters of a considerable paper trade. —A curious way of doing business, which says much for the honesty of the country-folk, may be observed hereabouts. Small baskets and boxes containing fruit and others food-stuffs are placed by the wayside. The price is marked upon them, and passers-by deposit the money for what they take away.

### 3.—ACROSS SHIKOKU FROM KŌCHI TO KOTOHIRA.

#### Itinerary.

KŌCHI to:—	Ri	Chō	M.
Ryōseki .....	3	28	9½
Shigetō .....	2	34	7¼
Sugi .....	3	9	8
Ōtaguchi .....		16	6
Okubo .....	2	8	5½
Kammyō .....	2	—	5
Kawaguchi .....	2	30	7
Hakuchi .....	2	3	5

IKEDA .....	1	—	2½
Inohana .....	3	19	8½
Togawa .....	2	20	6¼
KOTOHIRA .....	2	23	6½

Total ..... 31 10 76¼

The journey can be accomplished in a jinrikisha with two coolies in 2 days. Fair accommodation at Ōtaguchi and Ikeda; poor at the other places.

Leaving Kōchi, we find the road excellent and flat, and the landscape composed of a cultivated plain with numerous hills all around. Just after *Ryōseki* a gradual incline, the *Nebiki-saka*, 1½ to 2 *ri* long, takes us up to *Takimoto*, about 2,000 ft. high, whence the descent is continuous, first down an affluent of the southern branch of the *Yoshino-gawa*, and then down that river itself. The scenery is pleasantly rural, green hills bordering the valley on either side. The prettiest bit of the first day's journey is soon after *Shigetō*, where great rocks, and green trees, and the white stems of dead trees, and clear green pools of placid water combine to form a landscape garden on a large scale. The *Yoshino-gawa* is reached and crossed at *Ananai*, about 1 m. before

*Ōtaguchi* (Inn, Ōrikichi). The river, here still quite small, widens out near the frontier of the province of Awa at *Okubo*. Very curious is the persistently laminated character of the rock all down this valley, so that one might often mistake rocks for petrified tree trunks. Below *Kammyō* masses of white rock hem the stream in, while above the traveller's head rise cliffs, wooded through precipitous. In such places, the road is carried along on walls built out from the cliff side. All this neighbourhood is striking, but the road is liable to injury from sliding debris. At *Kawaguchi* the two branches of the *Yoshino-gawa* join; soon, too, the *Matsuo-gawa* flows in r. from another of the countless high lonely

valleys of this mountainous island. The river does not cease to be picturesque, but it becomes broader, and loses its rocky character by the time we reach Hakuchi ferry, whence (or from Ikeda) boats descend the *rapids*, as described on p. 435. (Some travellers might prefer to do that trip rather than continue on by the present route to Kotohira. It is a choice between the respective attractions of the rapids and of the Kômpira shrines.) From

**Ikeda** (*Inn*, Matsumata), the first mile and a half leads down the r. bank of the river and across the ferry to *Shûzu*, with the temple of Hashikura-ji glistening white on the high hill opposite (description on p. 435). The pedestrian may visit it without adding anything to his day's distance; but the jinrikisha road branches away to the l. up a more gradual incline. The hills are high in all this district, the valleys deep, the scenery rather grim though green. *Inohana* is a mere hamlet at the top of a pass nearly 3 ri long and about 1,550 ft. high, whence there is a continuous descent the whole way to *Togawa*, short-cuts saving a large percentage of the distance. From *Togawa* the way undulates on to Kotohira, and the cone of the Fuji of Sanuki and other gracefully shaped mountains that come in sight introduce us to scenery of a quite different character from that of either of the two preceding days of the journey. For the shrines of

**Kotohira** or *Kômpira*, see p. 427.

#### 4.—COAST ROAD FROM TOKUSHIMA TO KÔCHI.

##### Itinerary.

TOKUSHIMA to:— Ri Chô M.

Komatsu-jima ..... 2 21 6½

Ha-no-ura ..... 2 9 5½

Tomioka ..... 1 22 4

Tachibana-ura ..... 2 1 5

Yugi ..... 4 8 10½

Hirase ..... 2 3 4

Mugi .....	4	18	11
Asakawa .....	2	15	6
Shishukui .....	3	7	7½
Kan-no-ura .....		29	2
None .....	2	3	5½
Sakihama .....	3	26	9
Ukitsu (Muroto) ...	4	14	10½
Kirikawa .....	2	5	5½
Nabari .....	3	35	9½
Yasuda .....	1	12	3½
Aki .....	3	3	7½
Wajiki .....	2	19	6½
Akaoka .....	2	34	7½
Gomen .....	2	15	6
KÔCHI .....	2	33	7

Total ..... 58 1 141½

The above Itinerary is given for the sake of any one desiring to go off beaten tracks. The road being subject, in parts, to floods and consequent landslips, its condition varies considerably from year to year. The accommodation, too, is mostly poor.

The trip includes some very rough travelling, but affords compensations in its variety and picturesqueness. *Komatsu-jima* and *Tachibana-ura* are noted for their beauty; for *Tomioka* see p. 424, the part also on nearing *Mugi* is pretty, with a series of passes, and glimpses of the sea.

[Near a vill. called *Hirai*, several miles inland from here, but difficult of access, is the large waterfall of *Todoroki-no-taki*, much visited by pilgrims, who find accommodation at a temple. There are said to be as many as ninety-nine other waterfalls higher up the valley. The return should be made to Asakawa down some rapids.]

From *Mugi* to *Asakawa* is commonly done by water, because the path is too bad. Beyond this place, the road passes through fine scenery, where deep fiord-like bays run back from the sea. The stage, too, between *None* and *Sakihama*.

though difficult, is rewarded by bizarre rock formations and scenery altogether wild and romantic. Some towering monoliths announce the approach to *Cape Muroto*, whose outer point is separated by a high pass which is ascended in zigzags. A similar descent leads to *Ukitsu*, beyond which vill. the coast becomes flat, and the road skirts temples and cemeteries that are sheltered by noble pine-trees.

## 5.—FROM UWAJIMA TO KÔCHI.

*Itinerary.*

UWAJIMA to:—	Ri	Chô	M.
Yoshino.....	5	—	12½
Shimoyama .....	2	—	5
Ôno .....	5	21	13½
Tanono .....	4	15	10½
Kitagawa .....	2	30	7
Kubokawa.....	3	16	8½
Niita .. .....	1	18	3½
Kure .....	4	31	11½
Susaki .....	3	10	8
Heiwa .....	3	23	9
Takaoka .....	2	16	6
Inô .....	1	22	4
KÔCHI .....	2	30	7
Total .....	43	16	106

Very little of this road is practicable for jinrikishas, nor are the inns good. Part of the way along the *Shimanto-gawa* is picturesque.

A good pedestrian might avail himself of the hilly coast road passing through *Gosho* and *Nakamura*, and offering delightful scenery and passable accommodation. Small steamers may be taken here and there. The Itinerary is as follows as far as *Kubokawa*, where the previous Itinerary is joined:—

UWAJIMA to:—	Ri	Chô	M.
Iwamatsu .....	3	29	9½
Kami-Hataji.....	1	15	3½
Kashiwa .....	2	20	6½
GOSHO .....	3	3	7½
Ippon-matsu .....	2	15	6
Sukumo.....	3	4	7½
Arioka .....	3	5	7½
NAKAMURA .....	3	31	9½
Irino .....	2	25	6½
Kami-Kawaguchi ..	1	22	4
Saga .....	3	16	8½
KUBOKAWA .....	5	32	14½
Total .....	37	1	90½







SECTION V.  
KYŪSHŪ AND OUTLYING  
ISLANDS.

*Routes 57—68.*









## ROUTE 57.

## NAGASAKI AND NEIGHBOURHOOD.

## 1.—GENERAL REMARKS ON THE ISLAND OF KYŪSHŪ.

Kyūshū, literally "the Nine Provinces," derives its name from its nine-fold division into the provinces of Buzen, Bungo, Chikuzen, Chikugo, Hizen, Higo, Satsuma, Ōsumi, and Hyūga. This, the most southerly of the four large islands constituting Japan proper, played a prominent part in the very earliest national legends, and has continued to play a great part in the national history. "It was hence that Jimmu Tennō set forth with his vassals on his career of adventure and conquest, hence that the great expeditions of the Empress Jingō Kōgō and of Hideyoshi against Korea were undertaken and carried to a successful issue. It was upon Kyūshū that Mendez Pinto and the Portuguese missionaries landed; here, therefore, that acquaintance was first made with Europeans, Christianity, fire-arms, and other matters hitherto unknown to Chinese civilization. When afterwards, in the first decade of the 17th century, the Catholic missionaries were driven out and Christianity extirpated, Dutch merchants managed to gain the favour and confidence of the powerful Tokugawa, and so maintained, under humiliating conditions, a commercial monopoly for more than two centuries at Nagasaki."\* Under the feudal rule of the Tokugawa Shōguns, the Daimyō of Satsuma was the most powerful of their feudatories, and since the establishment of the new régime in 1868, the Satsuma men have engrossed the chief offices, both military and civil.—Travellers will do well to remember that the Kyūshū people frequently divide the *ri* (2½ miles English), not into 36 *chō* as in the rest of the empire, but into 10 *gō*. One *gō* is therefore almost exactly ½ mile.

## 2.—NAGASAKI.

*Hotels.*—Bellevue Hotel, Cliff House.

*Japanese Inns.*—Ueno-ya, in Manzai-machi; Midori-ya, in Imamachi.

*Restaurants.*—*Europ. food:*—Seiyō-tei, in Nishi Hamano-machi; *Jap. food:*—Kōyō-tei, in Kami

Chikugo-machi; Fukki-rō, in Suwa Matsuno-mori.

*Custom-house and Post and Telegraph Office and Foreign Firms.*—On the Bund.

*Consulates.*—British and German, on the Bund; American and Russian, on the hill.

*Clubs.*—Nagasaki Club, International Club.

*Banks.*—Hongkong and Shanghai Bank; Chartered Bank of India, Australia, and China (Holme, Ringer & Co., Agents); also Agents for the International Banking Corporation; Russo-Chinese Bank.

*Churches.*—Anglican, Methodist Episcopal, Reformed Church of America, Roman Catholic.

*Newspaper.*—"Nagasaki Press."

*Theatre.*—Maizuru-za, in Shin-Daiku-machi.

*Foreign Steamers.*—Japan Mail Steamship Co. (*Nippon Yūsen Kwaisha*), also Agent for Great Northern Steam Ship Co.; Canadian Pacific Mail, Occidental and Oriental, Pacific Mail, Tōyō Kisen Kwaisha, Norddeutscher Lloyd, (Holme, Ringer & Co., Agents).

*Local Steamers.*—From Nagasaki to Shimabara, Amakusa and Misumi for Kumamoto, daily. To the Goto Islands, twice weekly. To Hirado, Iki, and Tsushima, twice weekly. To Kagoshima every other day.—

*Shipping Agents:* Kikuya, Edo-machi; Fukushima-ya, Hokabura-machi; Tsū-un Kwaisha, Deshima.

*Silk.*—Tokushima-ya, Fujise, Kiino-kuniya, all in Hamano-machi.

*Porcelain.*—Kōransha, in Deshima; Kaneko, in Moto-Kago-machi.

*Tortoise-shell, Cloisonné, and Ivory.*—Futaeda, in Higashi Hamano-machi; Yezaki, in Uono-machi; Sakata, in Moto-Kago-machi; Nagashima, in Funadaiku-machi.

*Embroideries.*—Hakusui, in Kago-machi; Imamura, in Funadaiku-machi; Daimyō, Kumabe, both in Moto-Kago-machi.

*Photographs.*—Tamemasa, in Moto-Kago-machi; Ueno, in Deshima.

\* Quoted, with a few orthographical emendations, from Dr. Rein's *Japan*.

*Fans, Screens, Toys, etc.*—Honda-ya, Tamemasa, Mizoto, all in Moto-Kago-machi.

*Curios.*—Nagashima, in Funadaiku-machi; Honda-ya, Satō, Nishida, all in Kago-machi; Ikeshima, in Kōjiya-machi.

*Commercial Museum.*—In Rōkasu-machi.

Nagasaki derives its name from Nagasaki Kotarō, to whom this district, then called Fukae-no-ura, was given as a fief by Yoritomo at the end of the 12th century. It was a place of no importance until the 16th century, when the native Christians migrated thither in crowds, and it became one of the chief marts of the Portuguese trade. After the final expulsion of the Portuguese and Spaniards in 1624, only the Dutch and Chinese were permitted to carry on trade here under galling restrictions. The Dutch factory was situated at Deshima, then an islet at the head of the harbour, but now absorbed into the foreshore. When Napoleon seized Holland in 1810, and England annexed the Dutch colonies, this remote factory was the only spot in the world over which the Dutch flag still flew.

The Japanese town stretches for about 2 miles to the N. of the former Foreign Settlement, which occupies the flat land on the E. side of the harbour. The private residences of most of the merchants stand on the slopes of the hills behind. On the opposite side of the harbour are the Engine Works of Akuno-ura and three large docks, which together with a patent slip on the E. side, belong to the Mitsubishi Company. These docks have built mail steamers of 21,000 tons, and employ some 5,000 hands. The harbour, one of the prettiest in the Far East, is a narrow inlet about three miles in length, indented with numerous bays and surrounded by wooded hills. It is thoroughly sheltered, and affords anchorage for ships of all classes. The entrance does not exceed  $\frac{1}{2}$  m. in width. The principal approach is from the N. W., between a number of islands, those conspicuous to the S. being Iwōshima with its lighthouse, Okishima apparently joined to Iwōshima, but in reality separated from it by a narrow boat passage, Kōyaki-jima, and Kage-no-shima, on which last also stands a lighthouse. On the N. side of the channel are Kami-no-shima and Takaboko (Pappenberg). Recent historical criticism by Dr. L. Riess would seem to render no longer tenable the tradition that from the cliffs of this latter island, less than three centuries ago, thousands of Japanese Christians were precipitated because they refused to kneel on the cross.

Nagasaki is noted for a delicious kind of jelly (*icin-gyoku-tō*) made from seaweed. The fish-market has the reputation of being one of three which show the greatest variety of fish in the world. A notable feature of the harbour is the coaling of steamers by gangs of young girls, who pass small baskets from hand to hand with amazing rapidity. One of the "Empress" steamers has had 1,210 tons of coal put on board in this way in  $3\frac{1}{4}$  hours, which is at the rate of 372 tons per hour.

*Temples.*—The principal Shintō temple is that of *O-Suwa*, known to foreigners as the "Bronze Horse Temple," from a votive offering of a bronze horse which stands in the courtyard. The bronze *torii* at the foot of the steps is one of the largest in Japan. The garden commands a fine view. The Buddhist temples of Nagasaki offer little interest; but the great camphor-trees in the grounds of some of them deserve notice, more especially the huge specimen near Daitokuji.

*Festivals.*—Nagasaki has always been noted for the animation of its religious festivals, two of which are still observed with all the pomp of former days.

1. *Suwa no Matsuri* (commonly called *Ku-nichi*), usually held on the 7th, 8th, and 9th October. The accounts given by the old Dutch writers agree in almost every detail with the spectacle as witnessed at the present day.

The arrangement for the *fête* is as follows:—The town is divided into seventy-seven wards (*machi*), including Maruyama and Yoriai-machi, the two licensed pleasure-quarters. These quarters are represented every alternate year, principally by the *geisha*, who always lead the procession, the remainder being made up of dancing and acting parties from ten of the seventy-seven wards, whose turn it happens to be to contribute towards the festival. The procession starts from O-hato at daybreak, marching up to O-Suwa, where dancing, etc., chiefly by children, is carried on until noon. The second day is an off-day, and is occupied by the processions parading the town and performing at the houses of the principal residents. The third day is a repetition

of the first, except that the order is reversed, the procession going from Ō-Suwa to Ō-hato. The gods of Ō-Suwa are enshrined in large lacquered palanquins, which, borne on the shoulders of stalwart peasants, are rushed up and down the temple steps amidst a scene of the wildest excitement.

2. *Bon Matsuri*, or "the Feast of Lanterns," when the spirits of the dead are supposed to revisit the scenes of their life on earth, is celebrated on the 13-15th July. The numerous cemeteries on the hill-slopes surrounding the city are festooned with lanterns, which are lighted each evening at dusk, when the relatives of the dead resort thither to perform their devotions. At midnight on the third night, straw or bamboo boats, many of large size, furnished with lighted lanterns and laden with offerings of various edibles, are launched from the upper end of the harbour for the spirits to take passage back to the other world.

3. *Gion Matsuri* is a fair lasting three days. It takes place on the 13th, 14th, and 15th of the 6th moon, old style.

4. The *Kite-flying Festival* is held on the 10th day of the 3rd moon, old style, on Kompira-yama, a conical hill about 1 hr. climb from the N. end of the city. The object of the kite-fliers is to cut down each other's kites with strings coated over with ground glass.

### 3.—WALKS AND EXCURSIONS IN THE NEIGHBOURHOOD.

The favourite walk is across the narrow peninsula to the vill. of **Mogi** on the Gulf of Obama, 2 *ri*, practicable also for jinrikishas with 2 men. There is a *semi-foreign hotel* at Mogi, and fine sea views. From Mogi a small steamer runs daily to Obama in about 3 hrs, calling at small ports *en route*. In summer a steamer runs direct between these places daily, taking about 1½ hours.

The cold saline spring known as **Urakami Onsen** is a popular resort lying 5 m. from Nagasaki, or about ¼ hr. from Michino-o station. It possesses some good tea-houses and pleasure-grounds. Urakami, like most of the hamlets in this valley, is inhabited by Roman Catholics.

Christianity seems to have never been entirely eradicated here, notwithstanding

the ruthless persecution of the faith in the first half of the 17th century.—Not far off, at *Narutaki*, was the residence of the illustrious German savant von Siebold, who, in the early part of the 19th century, did so much by his voluminous writings to excite the curiosity of Europe with regard to the as yet mysterious empire of Japan. A stone, with an inscription in English, marks the spot.

The **Waterfall of Kwannon-no-taki** forms a popular picnic resort. The way thither leads over the *Himi-tōge* (itself a good objective point for a shorter walk, 1½ hr.) to the vill. of *Yagami*, whence the road turns l. towards the hills, and is practicable for jinrikishas, distance about 4 *ri*. The temple here, dating from A.D. 1730, is sacred to Kwannon. The cascade shoots over a rugged cliff into a deep pool about 50 ft. below, while the steep slopes on the bank of the stream flowing from the fall are built up in terraces planted with cherry-trees, camellias, and maples.

Of the various hills in the neighbourhood of Nagasaki, the sharp cone of **Chiji-yama** (1,418 ft.), generally known to foreign residents as "the Virgin," some 4 miles S. of the town, affords the widest panorama. The walk there and back takes about 5 hrs. The most prominent mountains seen from the top are:—E., Unzen-dake on the promontory of Shimabara, and N.E., Taradake in Hizen. The nearer summits include Inasa-yama and Iwaya-dake on the opposite side of the harbour; next Kompira-yama, rising beyond the town, to whose r. in succession are seen the triple summits of Mitsuyama, (commonly known as the "Three Sisters," or "the Champion"); Hoka-zan, to be recognized by its rounded top, and Hiko-san, distinguishable by a fringe of trees crowning its summit and extending partly down its W. slope. Looking seawards, the eye sweeps over a succession of beautiful islets, while the horizon to the W. is bounded by the blue outline

of the Gotō group; to the N. lies the Bay of Ōmura, to the E. the Gulf of Shimabara.

The island of **Takashima**, noted for its *Colliery* belonging to the Mitsubishi Co., lies about 8 miles S.W. of the entrance to the harbour of Nagasaki, while Naka-no-shima and Hashima—smaller coal-producing islands—lie about 1 mile further out. The mines were first worked towards the middle of the 18th century, but were not developed till 1867, when taken in hand by British experts.

## ROUTE 58.

### UNZEN AND THE SHIMABARA PENINSULA.

#### 1. UNZEN. 2. FROM NAGASAKI TO SHIMABARA.

##### 1.—UNZEN.

**Unzen** is the collective name of the three hamlets of Furu-Unzen, Shin-yu, and Kojigoku, lying near the wonderful solfataras of Ōjigoku in a hollow of the range called Unzen-dake. Each hamlet stands about 10 min. from the other, *Shin-yu* has several foreign hotels,—the *Yumei*, the *Unzen*, the *Kyūshū*, and the *Shin-yu*,—besides several good Japanese inns with private baths for foreigners, and European furniture. *Kojigoku* also has a foreign hotel, the *Midori-ya*.

This remarkable spot, 2,550 ft. above the sea, noted for its sulphur springs, its varied and beautiful scenery, and its bracing air, has become a sanatorium, not only for Nagasaki and neighbourhood, but for the residents of the China treaty ports. A golf course lying 20

min. from the hotels, has been laid out by the prefectural authorities.

The usual way of reaching Unzen from Nagasaki is by jinrikisha to Mogi (see p. 447), thence steamer daily to Obama direct in 1½ hr. during summer; at other times in about 3 hrs., calling at Chijiwa. Or one may take train from Nagasaki to *Isahaya* and *Ainomura*, whence jinrikisha to *Chijiwa*,—1½ *ri*, from which village up to Unzen direct is a walk of 3 *ri*; or one may go on by jinrikisha 2 *ri* further along the shore to Obama. Thence it is possible to reach Unzen, 3 *ri* more, by jinrikisha or motor car.

Obama consists almost entirely of inns (\**Ikkaku-rō* Hotel, Europ. style), and is much frequented on account of its chalybeate waters, which possess great efficacy in rheumatic complaints. The village has a picturesque aspect when viewed from the sea, the houses being built on a high stone embankment. The temperature of the water at its source is 160° F., but in the baths it is lowered to 106° F.

The road from Obama to Unzen turns off about ¼ m. south of the Hotel and leads to Shin-yu. Beyond the hamlet of *Sasa-no-toji* it emerges on an open turf slope, which commands a splendid view towards the Nagasaki peninsula. The path then winds to the r. and soon the conspicuous cone of *Taka-iwa* strikes the eye. We next reach, 1½ *ri* from *Sasa-no-toji*, a small plain where *Fugen-dake* and *Myō-ken-dake*, two of the highest peaks, come into view.

At Furu-Unzen stands the dilapidated Buddhist temple of *Ichijō-in*, rebuilt on a smaller scale after its destruction during the Christian troubles of 1637. Paths lead to all the solfataras. The springs and fumaroles extend in a seething and boiling mass for nearly one mile along a hollow at the foot of fir-clad hills, and the volume of steam which rises from them forms a striking contrast to the dark ever-

green of the background. Their activity varies at different times, water, which under ordinary circumstances is thrown up from 2 ft. to 5 ft., being often projected to double that height. Fanciful names have been given to most of the geysers, the finest being called *Dai Kyō-Iwan*, or the Loud Wailing; that which bears the name of *Chūtō Jigoku*, or Second-class Hell, has a temperature of 204° F. Several of the springs cannot be approached, on account of the insecurity of the footing.

The finest of the mountain walks in the neighbourhood is up the extinct volcano on whose flank Unzen lies. The summit consists of three chief peaks, viz., Kunimi-dake (4,900 ft.), Fugen-dake (4,830 ft.), and Myōken-dake (4,500 ft.). Fugen-dake is visited first, and the others taken or omitted at pleasure on the way back. The ascent for the first hour is a moderate climb to the shoulder on the r. of Kunimi-dake. The path then descends through thick brushwood, and on reaching the opposite side of the mountain, ascends for 50 min. to a perpendicular rock 50 ft. high. Ten min. more bring one to the summit of *Fugen-dake*, which commands a very extensive view, stretching from the provinces of Higo and Satsuma on the one hand to the distant group of the Gotō Islands on the other, and including, in addition to the volcanoes of Aso-san and Kirishimayama, innumerable bays and islands which together form a panorama of indescribable beauty. The second peak, *Myōken-dake*, is reached in 2 hrs., from Fugen-dake, the way lying partly through brushwood. Turning the shoulder of Fugen-dake, and passing some caves and large vats used for storing ice, the path descends into a deep ravine, probably an old crater, the bottom of which is a mass of huge boulders interspersed with trees. Wide crevices and slippery

rocks here demand the climber's careful attention. The ascent to Myōken-dake from this ravine is very steep; but the summit, like that of Fugen-dake, commands a magnificent view. The third peak, *Kunimi-dake*, is surmounted without difficulty, and the return to Kojigoku accomplished in 2 hrs. The walk to Fugen-dake alone, or back can be done in 3½ hrs.

The nearer neighbourhood of Unzen affords numerous pretty walks, one of the best being to the summit of *Taka-iwa*, where there is shelter under a natural arch of granite, with a glorious view over the Kuchinotsu end of the peninsula. It is an easy trip for ladies, and a convenient spot to picnic at. Time required, 3 hrs. from the hotels.

A pleasant excursion may be made from Unzen to the port of *Shimabara*, some 5 *ri* distant. After passing *Kara-ike*, a tarn lying on the way to Fugen-dake, the road descends through a fine rocky valley, the conspicuous summit of *Taka-iwa* being seen ahead. It then climbs a steep slope, and brings in view the Gulf of Shimabara and several mountains in the province of Higo. Below lies a fertile plain, stretching away towards the S. part of the peninsula, a portion of the island of Amakusa being also seen towards the S. The descent to the plain is mostly over turf, amidst boulders and rocks, and then through a forest of pines, firs, and camphor-trees. On reaching the hamlet of *Minolcarwa* (2 *ri*), the road becomes less steep, and 10 *chō* further fairly level. Beyond Nakakoba, we obtain a grand view of the precipices of *Maeyama* (also called *Kueyama*), which rise like gigantic walls between the town of Shimabara and the main summits of the volcano.

It is stated that, some time in the eighteenth century, this side of *Maeyama* was hurled down by an enormous landslide and thrown forward into the sea, burying part of the town of Shimabara.



and forming the innumerable islets which, now clad with pine-trees, give such a picturesque appearance to the harbour.

## 2.—NAGASAKI TO SHIMABARA.

A short description of the journey by rail from Nagasaki to Isahaya can be found on p. 452; thence by branch line at present running as far as *Kojirō*, 17 miles.

The road between *Kojirō* and Shimabara, 11 miles, lies for the most part near the shore of the gulf, and affords from different points magnificent views of the Shimabara mountains. The view across the gulf is also very beautiful.

From the earliest antiquity, the Gulf of Shimabara has been famed for the *ignis fatuus* which appears from time to time upon its surface. According to local accounts, the phenomenon occurs twice yearly, viz., on the 30th day of the 7th moon and on the 30th day of the 12th moon, old style, from some time after midnight until the approach of dawn. On the former date, the lights extend from the coast near Yatsushiro to Amura in Amakusa; on the latter date, from Kuchinotsu to Tomioka. Some witnesses affirm the light to be a single ball of fire rising perpendicularly from the surface of the sea to a height of 60 ft., while others describe it as a line of pale red globes drifting up and down with the tide. "Sea fireworks" and "thousand lanterns" are popular names for these mysterious lights. The standard classical name, *shiranu-hi* (or *shiranui*, as it is more generally pronounced), signifies "the unknown fire." Scientific investigators, though attributing the phenomenon in a general way to electricity or phosphorescence, have not yet discovered any sufficient explanation of its restriction to this special locality, or of its periodicity. Probably the alleged facts need further careful sifting.

Shimabara, formerly the castle-town of a Daimyō, consists of two large divisions known respectively as *Minato*, or the "Port" (*Inn*, *Nam-purō*), and *Jōka*, or the "Town" (*Inns*, *Seiyō-kwan*, *Kunimichi-ya*). The traveller should be careful to state to which division he wishes to go, for the two together are continuous for upwards of 1 ri in length.

[The *Itinerary* of the coast road from Obama via Kuchinotsu is as follows:—

OBAMA to:—	Ri	Chō	M.
Minami Kushiya.	2	14	6
KUCHINOTSU .....	3	35	9½
Higashi Arie .....	5	16	13½
SHIMABARA			
(Minato) .....	4	12	10½
Total .....	17	23	39½

Obama (see Rte 58).

Kuchinotsu (*Inns*, *Sezume-ya*; *Mitsui Club Hotel*) affords good sea bathing. The steamer route from Mogi is preferable in fine weather, time, about 3 hrs. Unzen may be reached from here by a road partly practicable for jinrikishas, 6 ri 8 chō (15½ m.).

## Arima.

This place, situated between Kuchinotsu and Shimabara, was the scene of one of the most tragic incidents in the partly agrarian, partly religious troubles of the 17th century. Some 20,000 men, women, and children, mostly Christian peasants who had withdrawn for safety behind the walls of the *Castle of Hara* in this locality, were put to the sword on the 12th April, 1638, only 105 being taken prisoners. This massacre practically stamped out Christianity in Japan for over two centuries. For details, see Murdoch's excellent *History of Japan*, Vol. II.]

## ROUTE 59.

### THE ISLAND OF HIRADO.

Small steamers ply along the deeply indented coast from Sasebo (see p. 452) to the island of Hirado; but as they run irregularly and the calls at numerous ports on the way occupy the greater part of a day, the traveller is recommended

to resort to the road. This is practicable in jinrikisha with two men from Sasebo to Hinoura, crossing thence by boat to Hirado,—in all about 7 hrs.

The road first passes through the long drawn out town of Sasebo, emerging, for a few miles, into open country. Beyond the small port of *Saza*, in whose vicinity are some slate-quarries and coal-mines, it zigzags over three ranges of hills, which command splendid views. After a steep descent to the fishing vill. of *Emukai*, with beautiful peeps of bays and inlets, the road again winds up a hill, from the summit of which the eye roams over countless islets below, the Gotō in the distance, and the E. end of Hirado on the l. It is advisable to rest at the tea-houses here before undertaking the long descent—locally estimated at 3 *ri*—to *Hinoura*. The ferry across the strait to *Hirado* (*Inn*, Isono-ya), occupies 20 min. The current is strong.

*Hirado*, called *Pirando* by the old mariners, had great importance in the 16th and 17th centuries, when it served as an emporium of trade between Japan and foreign countries. Besides the Dutch factory, there was an English one, which, in the year 1811, was in charge of one Captain Richard Cock (or Cocks). The names of Will Adams (see p. 106), Captain John Saris, and other adventurers are all connected with this spot, where now scarcely a trace of Europeanisation remains. The Daimyō's castle, too, is in ruins, nothing standing but the walls and a watch-tower (much dilapidated) which commands a lovely view. *Hirado* gives its name to a celebrated variety of blue and white porcelain.

A considerable portion of the town, including the district formerly occupied by the Dutch, was burnt down in 1906, and nothing now remains of the Settlement except some stone walls and a large oblong-shaped well (curiously bridged over in the middle by stone) in *Hirado*, and a foreign tomb on the beach at *Kawachi*, 12 m. distant.

The return journey may be varied by taking jinrikisha from *Hinoura*, through *Osaki*, *Mikuriya*, and *Imabuku* to *Imari*, in about 9 hrs. There are several steep ascents and descents on the way to *Imabuku*, but offering fine views of bays and islands. A number of coal-mines passed at intervals, produce surface coal of inferior quality. For *Imari* (see p. 453).

## ROUTE 60.

### THE KYŪSHŪ RAILWAY FROM NAGASAKI TO MOJI.

Distance from Nagasaki	Names of Stations	Remarks
Miles	NAGASAKI	
3	Michino-o	
5	Nagayo	
10	Ōgusa	
14½	Kikitsu	
18½	Isahaya .....	{ Change for Obama and Unzen.
25½	ŌMURA	
30½	Matsubara	
36	Sonogi	
39½	Kawatana	
44½	Haenozaki	
48½	Haiki .....	Jct. for Sasebo.
50½	Mikawachi	
55½	Arita .....	{ Change for Imari.
59½	Mimasaka	
64½	TAKEO	
68½	Kitakata	
73	Yamaguchi	
76½	Ushizu	
78½	Kubota .....	{ Change for Karatsu.
82	SAGA	
87½	Kanzaki	
92½	Nakabaru	
97½	TOSU Jct. ....	{ Change for Kumamoto & Kagoshima.
98½	Tajiro	
103½	Hiruda	
106½	Futsuka-ichi ....	For Dazaifu.
111½	Zasshō-no-kuma	
115½	Hakata	

117	Yoshizuka	{ Jet for Colli- ery line; also Hiko-san.
117½	Hakozaki	
121	Kashu	
126½	Koga	
129½	Fukuma	
135½	Akama	
143	Onogawa	
145½	Orio .....	
148½	Kurosaki	
152	Okura	
155½	Kokura	
160	Dairi	
163	MOJI	

Persons bound for Kōbe, but objecting to the sea, can perform the whole journey by rail, taking this line as far as Moji, 9½ hrs., then steam-ferry across the narrow strait of Shimo-no-seki, and finally along the N. shore of the Inland Sea by Sanyō Railway in 11½ hrs. (see p. 396). There are sleeping and dining cars on certain trains. For the sea journey from Nagasaki to Kōbe, see pp. 398-401.

After *Michino-o*, the line curves to the r., and runs downhill to *Nagayo* station, which is nearly 2 m. from the vill. of the same name on the gulf. One and a half m. further is a big tunnel, and then another run downhill to the beautiful landlocked Bay of *Omura*, whose shores the railway closely skirts for many miles, affording a series of delightful views of water, mountains, and pine-clad islets. It turns inland for a short distance at *Kikitsu* in order to take in the important town of

*Isahaya* (Inn, Fuji-ya, 10 *chō* from station). This place lies both banks of the *Hommyō-gawa*, a river which flows into the Gulf of *Shimabara*, and is here spanned by two handsome stone bridges of Chinese design, one arched, the other of pillars and beams. On the r. bank stands a *Shintō* temple with prettily laid-out grounds.

*Omura* (Inn, Matsushima-ya) was formerly the residence of a *Daimyō*. The walls of the castle are in good preservation, and the finely

wooded grounds afford a charming place to saunter in. Paintings and various other relics of bygone days are here preserved.

*Sonogi* (Inn, Yamaguchi-ya).

[Electric tram or jinrikishas can be taken hence to *Ureshino* (Inns, \**Shio-ya*; \**Omura-ya*), 3 *ri* 5 *chō* (7¾ m.), noted for its hot springs. The road leads along a gently rising valley for about 3 miles, after which it crosses the steep *Sonogi-tōge* in zigzags (two men for the pass necessary). Fine views are obtained of the terraced hills and countless hamlets from the top of the pass. The springs gush forth on the bank of a river, which flows past the village. A long wooden shed encloses the public baths, which are divided into three classes. There is also a good private bath with foreign dressing room. Those interested in faience might visit a factory at *Uchimura*—45 min. distant by an easy road—where the whole process of manufacture of *Arita* porcelain can be seen. The railway can be rejoined at *Takeo* (see next page), 3 *ri* 27 *chō* (9½ m.) for which 2 hrs. by jinrikisha should be allowed. The road is flat.]

Specially pretty is the approach to *Haiki*, where the railway follows the bank of a narrow, river-like strait.

[A branch line runs from *Haiki* to *Sasebo* (Inn, Ikezuchi-ya, Europe. food), 5½ m., an important naval station, whose harbour resembles that of *Nagasaki* in size and appearance. The arsenal is not open to the public.]

*Arita* (Inn, Kawachi-ya) is picturesquely situated, lying in a narrow valley amidst a cluster of

pine-clad peaks. It has long been noted for its *Potteries*, the clay coming from Izumi-yama in the immediate vicinity. Other clay from Hirado and the Gotō Islands is now generally used for glazing.

These potteries were established in 1592 under the superintendence of a Korean brought over by Nabeshima, Daimyō of Hizen. "But not till the year 1620," says Captain Brinkley, R.A., the greatest authority on such matters, "do we find any evidence of the style for which Arita porcelain became famous, namely, decoration with vitrifiable enamels. The first efforts in this direction were comparatively crude; but before the middle of the 17th century, two experts—Goroshuchi and Kakeemon—carried the art to a point of considerable excellence. From that time forward, the Arita factories turned out large quantities of porcelain profusely decorated with blue under the glaze and coloured enamels over it. Many pieces were exported by the Dutch, and some also specially manufactured to their order for that purpose. Specimens of the latter are still preserved in European collections, where they are classed as genuine examples of Japanese ceramic art, though beyond question their style of decoration was greatly influenced by Dutch interference."

[Imari (*Inns*, Imabuku-ya; Tajimaya) is distant from Arita 8½ m. by a branch line. It lies at the bottom of a small bay, and gives its name (*Imari-yaki*) to the porcelain produced at Arita, which is brought here for export. Imari itself was never a seat of the manufacture.]

Takeo (*Inn*, Tōyō-kwan, semi-Europ.) derives its reputation from its hot spring. The best baths are of black and white marble, and have dressing-rooms attached. Immediately above the baths, rises a hill affording a pretty view; it is crowned with curious crags, among which sit numerous stone Buddhas. Another point from which to obtain a view is *Shiro-yama*, a hill formed of white porphyritic rock, whence its name.—(A pretty excursion may be made from Takeo by tram (2 hrs.) to the temples of *Yutoku no Inari* at Kashima, and of *Shōin*).

Retaining pleasant green hills on the l. which gradually recede, the line soon enters the rice plain to which this rich province owes its prosperity. One year, it is said, produces sufficient rice to feed the inhabitants for five years.

### Kubota.

[A branch line, 23 m. in length, leads to the port of *Karatsu* (*Inn*, \*Kaibin-in, with Europ. food and hot sea-baths), whence much coal is exported. A splendid pine-grove stretches along the beach to the N. of the town.]

Saga (*Inn*, Eitoku-ya), an old and celebrated castle-town, was formerly the seat of the Nabeshima family, lords of Hizen. The chief feature of the place is the *Shimbaba Park*, which contains shrines dedicated to the ancestors of the Nabeshimas. The temple court is full of monuments in stone, bronze, and porcelain. A festival is held annually on the 10-11th April. Of the old castle little now remains; but a splendid effect is produced early in August, when the extensive moats are filled with lotus-flowers.

Saga was the scene of one of the small civil wars which followed the great revolution of 1868, when feudalism was making its last struggle against Imperialism and Europeanisation. Etō Shimpei, sometimes Minister of Justice under the new Imperial Government, having returned to his home in Saga, raised the standard of revolt, expecting all Kyūshū to follow him. In this, however, he was disappointed, and the rising was put down in ten days. Etō and ten other ringleaders were condemned to death, and their heads exposed on the pillory. This took place in 1878.

Kanzaki is a large and flourishing town, noted chiefly for the manufacture of vermicelli and macaroni.

Tosu (*Inn*, Asahi-kwan, at station) is an insignificant place.

This district, largely devoted to the cultivation of the vegetable wax-

tree, is left behind just before reaching *Haruda*, where the line suddenly enters the foot-hills of the high range on the l., which divides the provinces of *Hizen* and *Chikuzen*. *Futsuka-ichi* is the station for

*Dazaifu*, a little under 1 *ri* to the N. by tram. There is the option of staying at the *hot springs* of *Musashi* (*Inn*, *Enju-kwan*), only 3 *chō* from the station, or at *Dazaifu* itself, where the concourse of pilgrims has created a village with numerous good *Inns* (*Izumi-ya*, best).

*Dazaifu* is one of the most celebrated places in *Kyūshū*, both for historical reasons and on account of the great *Shintō* temple dedicated to *Tenjin*, the model from which are copied the *Kameido* temple at *Tōkyō* and other shrines to the same god throughout the empire. In early times, *Dazaifu* was the seat of the Governor-Generalship of the island of *Kyūshū*,—a post which, though apparently honourable, was often used as a form of exile for offenders of high rank. The most celebrated of these exiled governors was *Sugawara-no-Michizane*, who is worshipped under the name of *Tenjin* (see p. 54).

The temple grounds contain a number of excellent bronzes representing bulls, mythological monsters, etc., and many magnificent camphor-trees. Chief festivals on the 24-25th days, second moon, and 22-25th days, eighth moon, old style. The main building was restored in 1902, in honour of the thousandth anniversary of *Sugawara's* death. The sights of *Dazaifu* may easily be seen in 2 hrs., so that it will be sufficient to stop between trains.

The prominent hill, crowned by a single fir-tree, which stands out to the l. at *Futsuka-ichi* station, is called *Tempai-zan*, and commands an extensive view. From it *Michizane*, looking towards *Kyōtō*, worshipped the emperor by whom he had been exiled,—a circumstance which has given its name to the place.

*Fukuoka* (*Inns*, *Ryojun-kwan*, *Sakai-ya*), formerly the seat of the

*Kuroda* family, lords of *Chikuzen*, is now capital of a prefecture. *Daimyō-machi* and *Tenjin-machi*, extending from the castle to the prefecture, are exceptionally fine streets. The castle is occupied by a garrison. The Public Garden (*Nishi Kōen*) deserves a visit, for the sake of the views which it affords. At the base seawards stands a small shrine, and at low tide a pleasant walk leads back to the town round the promontory.

*Atago-san* may be ascended, for which  $\frac{1}{2}$  hr. will suffice. *Jinrikishas* can be sent round to the western base, whence, continuing the excursion, we reach (2 *ri* further) *Mei-no-hama*. From here a detour should be made r. to a shrine of *Bishamon*, situated at the top of a lofty well-wooded hill, which juts out into the sea and affords a charming view:—time, 1 $\frac{1}{2}$  hr. The road runs alternately by the sea and through fir plantations.

The neighbourhood of *Fukuoka* boasts two waterfalls. One, called *Kuraran-taki*, at the source of the *Moromi-gawa*, is distant about 4 $\frac{1}{2}$  *ri*, of which 4 *ri* to the vill. of *Ishigama* can be done in *jinrikisha*. The fall measures about 100 ft. in height. The other, called *Raizan no Tōrō-daki*, on *Ikazuchi-yama*, lies 3 *ri* off by *jinrikisha*, and 1 $\frac{1}{2}$  *ri* on foot.

*Hakata* (*Inns*, \**Matsushima-ya*, *Europ. food*; *Beni-kwan*) is the port of *Fukuoka*, the two practically forming but one city, as they are separated only by the river *Nakagawa*. Formerly *Hakata* was the commercial quarter, *Fukuoka* the *samurai* quarter. This twin city, one of the most prosperous in *Kyūshū*, is chiefly noted for its silk fabrics, called *Hakata-ori*. The best may be seen at the *Matsui Shokkō* and at *Ito-gen*. These stuffs, some of which have a pattern imitating the shimmer of frost crystals, or moonlit water slightly ruffled by the breeze, are severe in taste, although extremely rich. Another beautiful fabric, of more

recent origin, is the transparent *e-ori-loomi*, literally meaning "inwoven pictures," the thread being dyed beforehand in the proper places. At Hakata, too, may be seen the celebrated *Takatori faience*.

Korean experts, who settled here after the Japanese invasion of their country in 1592, founded this art, which was further developed by one Igarashi Jizaemon thirty years later. His object was to imitate a Chinese ware called *yao-pien-yao*; and though this was not attained, some exquisitely lustrous glazes of the *flambé* type were produced, rich transparent brown passing into claret colour, with flecks or streaks of white and clouds of "iron dust." Many specimens dating from the 18th century are cleverly modelled figures of animals and mythological beings covered with variegated glazes,—gray, chocolate, brown, sometimes green or blue.

The *Public Garden* is a broad belt of fir-trees laid out in walks. It contains a memorial to Hōjō Tokimune, the then *de facto* ruler of Japan, whose forces, in the 13th century, met and annihilated at this spot the fleet sent by Kublai Khan to conquer Japan. (The Chinese pronounce "Kublai" *Ku-pi-lieh*, and this is still further altered by the Japanese to *Kop-pitsu-retsu*.) About 1 m. from the Public Garden is a celebrated Shintō temple known as *Hakozaki Hachiman-gū*, standing in tastefully laid-out grounds with a fine avenue of fir-trees which extends down to the sea-shore. From here an excursion may be made to *Najima*, about 3½ m. by road, crossing a ferry over an arm of the sea close to the railway bridge, and turning l. by the shore to a slight elevation on which stands a very old temple dedicated to *Benzai-ten*. The spot commands a fine view of the bay and islands. Below, on the shore, lie sections of a petrified fir-tree, said by tradition to be the mast of the junk in which the Empress Jingō was wrecked when returning from Korea. On the way back to the town, we pass the dilapidated Buddhist temple of

*Sōfukuji*, containing the handsome tombs of the lords of Chikuzen.

From the port of Hakata, which has a pier over 400 ft. in length, steamers to Nagasaki and the south, and to Shimo-no-seki and Ōsaka ply almost daily. Near *Yoshizuka* stands l. a large bronze statue of the Buddhist saint Nichiren, erected in 1904.

**Hakozaki.** Visitors to the temple of Hachiman mentioned above, may conveniently rejoin the railway here. Pretty peeps of the sea are obtained, as we approach the stretch of sea called *Genkai Nada*. Shortly before reaching

**Kashii**, the hot springs of *Arayu* are observed r. It is at this station that visitors to *Najima*, described above, may best rejoin the railway.

Between the stations of *Akama* and *Ongagawa*, the highest point of the line (300 ft. above sea-level) is reached, with views r. of *Kurosaki-yama* and *Fukuchi-yama*. The coast views, too, all the way hence into *Moji* are very fine, recalling the Inland Sea. Soon after *Orio*, we cross a branch line used to convey the coal which is brought from *Nōgata* and other mines extending some 80 miles to the southward.

**Okura** is the station for *Yawata-machi*, a suburb of the sea-port town of *Wakamatsu (Inn, Matsuirō)*, whence a portion of the coal is exported. On the l. of the line is passed the *Wakamatsu Steel Foundry* set up in 1901 on the model of *Krupp's*.

**Kokura (Inn, Ume-ya)** is a long, straggling, and busy town, formerly the seat of a *Daimyō*, and now occupied by the garrison entrusted with the defence of the Strait of *Shimo-no-seki*.

For *Moji*, see p. 408.

## ROUTE 61.

YABAKEI AND DOWN THE RAPIDS OF  
THE CHIKUGO-GAWA TO KURUME.

This is one of the prettiest trips in Japan over unbeaten tracks. The first stage of 3 hrs. is by train from Moji to Nakatsu.

Distance from Moji	Names of Stations.
Miles	MOJI
3	Dairi
7 $\frac{1}{2}$	KOKURA Jct.
10 $\frac{1}{2}$	Jōno
13 $\frac{1}{2}$	Sone
18 $\frac{1}{2}$	Kanda
22 $\frac{1}{2}$	Yukuhashi Jct.
26	Shinden-baru
30 $\frac{1}{2}$	Shiida
34	Shōe
36 $\frac{1}{2}$	Unoshiba
41 $\frac{1}{2}$	NAKATSU

## Itinerary by Road.

NAKATSU to:—	Ri	Chō	M.
Hida .....	3	6	7 $\frac{3}{4}$
Ao .....		11	13 $\frac{1}{2}$
Kuchi-no-Hayashi..	1	20	3 $\frac{3}{4}$
Kakisaka .....	1	13	3 $\frac{1}{2}$
Morizane .....	3	4	7 $\frac{1}{2}$
HITA.....	4	14	10 $\frac{3}{4}$
Total .....	13	32	33 $\frac{3}{4}$

Whence half a day in boat and train to Kurume.

The line skirts the shore, affording lovely sea-views, to *Kokura*, after which, diverging eastwards from the Nagasaki line it runs inland through rice fields with many pretty hills, to *Kanda*, not far from the Inland Sea. Of the latter, however, few glimpses are obtained till after passing *Shiida*, when there come long stretches of low land by the shore. Meanwhile *Yukuhashi*, the

junction for a short line to the collieries of *Kawara*, *Ita*, and *Gotōji*, has been passed. 1 $\frac{1}{2}$  ri from it, partly by jinrikisha and partly on foot are two large caves called *Seiryū-tō*, lit. "Blue Dragon Caves," with fine stalactites.

*Nakatsu* (*Inn*, *Shōfū-ken*) is a large town but has a bad harbour. Here *basha* or jinrikisha can be engaged for the whole distance to *Hita*. The excellent road rises imperceptibly during the first 3 ri 24 *chō* (9 m.) that lead, with pretty hill scenery ahead, to

*Yabakei*. This is the name given to a portion of the valley of the *Takase-gawa* or *Yamakuni-gawa*, a stream which is here romantically enclosed by steep rocky heights that resemble the apparently impossible crags of Chinese and Japanese art. The charm is increased by the rich vegetation that mingles with the rockery to form a fairy garden. In some few places the road has been tunnelled through the rock.

*Yabakei* was made known to fame early in the nineteenth century by the great historian and poet *Rai San-yō* (see p. 82). He it was who bestowed on it its present name, which he borrowed from a Chinese scene beloved by the literati of the Middle Kingdom.

The peculiar scenery begins about 1 ri before reaching the hamlet of *Ao* (*Inn*, *Yamakuni-ya*) at which it is best to stop for the night. A delightful day can be spent in exploring the neighbourhood. Half-an-hour up the course of a small affluent called *Atoda-gawa*, stands the curious Buddhist temple of *Rakamji*, built on the side of a steep hill, and containing an immense number of stone images,—some in shallow caves, some in the open. There are said to be no less than 3,700 images on this and on the opposite hill (*Furu-Rakamji*). Very beautiful, too, is the neighbouring valley of *Fukase-dani*, also called *Shin Yabakei*, that is, New *Yabakei*, whose rocky walls and pinnacles have pine-trees, azaleas,

and rhododendrons perched on inaccessible nooks, while in autumn all is ablaze with the scarlet leaves of the maple.

On leaving Ao, castellated rocks continue to delight the eye. They cease at a long ascent, tunnelled at the top, whence it is a descent of 3 *ri* into

**Hita** (*Inns*, Shō-ei-kwan, Tōyō-kwan). This town, stretching for a long way on the banks of the Chikugo-gawa, is famed for its learned men. The thickly-wooded hillock r., just before entering it, was formerly crowned by the castle of the Daikwan (Governor). Boats laden with wooden clogs and charcoal, the products of the place, descend the rapids hence to Arase. One should be engaged for 2 or 3 *yen* (time about 1½ hr.). The broad, tranquil river, interrupted by rapids here and there, runs between pretty wooded hills. The whole district abounds in vegetable wax-trees. At

**Arase**, where the great rice plain of Chikugo is entered, a light railway takes passengers into Kurume in about 2 hrs. It is to be ultimately extended to Hita.

For Kurume, see next page.

## ROUTE 62.

### HIKO-SAN AND ACROSS COUNTRY TO NAKATSU.

This is a 3 or 4 days' trip from Moji through some of the most picturesque scenery in Kyūshū, and away from beaten tracks.

Rail from Moji S.W. to *Orio Jct.*, whence by branch line S. to *Soeda*, altogether about 4 hrs. From *Soeda* it is 2 *ri* to the foot of Hiko-san, and jinrikishas are practicable, though not to be counted on. The

mountain can also be approached from *Yukuhashi Jct.*, on the E. coast, whence 10½ m. by branch line to *Yusubaru*, 3 *ri* by jinrikisha to *Ten-ya-zaka*, and a little over 1 *ri* more on foot or horseback to the vill. of

**Hiko-san**, situated on the side of the three-peaked mountain of the same name. (Numerous *inns*, *Temma-ya* and *Abura-ya* best). Height of vill., 1,850 ft. above sea-level, which, combined with delightful verdure and views, recommends it as a summer resort.

From time immemorial Hiko-san has ranked as a very holy place; for here is worshipped *Maaya-kachi-kachi-hayahi-ama-no-oshu-ho-mimi-no-Mikoto*, eldest son of the Sun-Goddess (*hi-ko*, lit. means "Sun-child"). In the 16th century, no fewer than three thousand priests' dwellings are said to have crowded the mountain side. Barely 200 now remain, and the temple buildings have fallen into ruinous decay since their disestablishment and disendowment in 1868. The priests were *Yamabushi*,—the most ignorant and superstitious of all the Buddhist, or rather Ryōbu Shintō, sects; but they enjoyed an income of 128,000 *koku* of rice, and their *sasu*, or high priest, who was connected by descent with the Imperial family, governed a surrounding territory of 7 *ri* square and lived with all the state of a Daimyō. On the break-up of the old order and the handing over of the establishment to the "Pure Shintoists," the last high priest entered lay life, and is now known as Baron Takachiho. Quantities of magnificent timber that formerly adorned the mountain have been ruthlessly felled, but some yet remains. Some 60,000 or 70,000 pilgrims still visit Hiko-san annually. The chief festivals are on the 14-15th days of the 3rd moon, old style, and on the Day of the Bull in the 8th moon.

From the vill. of Hiko-san to the top of the mountain, 3,850 ft., is a steep climb of 35 *chō*, rewarded by much sylvan beauty and delightfully extensive views. One may return another way—steep and stony—via a picturesquely situated shrine sacred to *Buzembō*, a goblin who is worshipped as the protector of cattle. There are also other walks in the vicinity.



The prettiest way back to the coast is as follows:—

HIKO-SAN to:—	Ri	Chō	M.
Tsukinuki } (approx.)	3	—	7 $\frac{1}{4}$
Morizane }	2	—	5
Miyazono .....	1	31	4 $\frac{1}{2}$
Kuchi-no-Hayashi ..	2	18	6
Ao.....	1	20	3 $\frac{1}{4}$
Hida.....		11	$\frac{3}{4}$
NAKATSU .....	3	13	8 $\frac{1}{4}$
Total .....	14	21	35 $\frac{1}{2}$

Leaving Hiko-san, we have a beautiful walk up and down over moorland with distant views, and through forest glades with purling brooks which unite to form the Takase-gawa or Yamakuni-gawa, a river whose valley is romantically enclosed by steep, rocky, timbered heights. This valley, lower down stream, increasing in quaintness and beauty, is known far and wide under the name of *Yabakei* (see previous Route).

Jinrikishas or *basha* may sometimes be found at *Morizane*, or if not there, then at *Miyazono* or at *Kuchi-no-Hayashi*. The traveller had best stop at *Ao* (Inn, Yamakuni-ya).

## ROUTE 63.

THE KYŪSHŪ RAILWAY FROM TOSU  
JUNCTION TO KUMAMOTO AND  
KAGOSHIMA.

For the northern section of the Kyūshū railway, from Moji to Tosu, see Route 60 reversed.

Distance from Moji	Names of Stations	Remarks
Miles.	MOJI	
67	TOSU Jct. ....	For Nagasaki.
71 $\frac{1}{4}$	Kurume	
79	Araki	
83	Hainutsuka	
87	Yataze	
92	Omuta	
99 $\frac{1}{2}$	Nagasu	
105 $\frac{1}{2}$	Takase	
110 $\frac{1}{2}$	Konoha	
115 $\frac{1}{2}$	Ueki	
121 $\frac{1}{2}$	Kami Kumamoto	
123	KUMAMOTO	
127	Kawashiri	
129 $\frac{1}{2}$	Uto .....	{ Jct. for
132 $\frac{1}{2}$	Matsubase	{ Misumi.
136 $\frac{1}{2}$	Ogawa	
139 $\frac{1}{2}$	Arisa	
145	YATSUSEIRO	
151 $\frac{1}{2}$	Sakamoto	
157	Setonshi	
163 $\frac{1}{2}$	Shiraishi	
169 $\frac{1}{2}$	Ishōchi	
173	Watari	
177	HITOYOSHI	
182 $\frac{1}{2}$	Okoba	
188 $\frac{1}{2}$	Yatake	
197 $\frac{1}{2}$	Yoshimatsu	
201 $\frac{1}{2}$	Kurino	
206	Yokogawa	
209 $\frac{1}{2}$	Makizono .....	{ Alight for
213	Karei-gawa	{ Kirishima. p.
220 $\frac{1}{2}$	Kokubu	{ 464.
224 $\frac{1}{2}$	Kajiki	
229	Shigetomi	
237 $\frac{1}{2}$	KAGOSHIMA	

Tosu, see p. 453.

Kurume (Inn, \*Rinshō-kwan), which lies on the l. bank of the Chikugo-gawa, produces quantities of *kasuri*, a blue cotton figured fabric extensively used for clothing and bed-quilts. There is a large temple dedicated to Suitengū.—

Two *ri* from Kurume stands *Kōra-san*, a famous Shintō temple, the goal of many pilgrimages,—festivals on the 15-20th April and 12-14th Oct.

*Yabekawa* is the station for *Yanagawa*, which possesses the remains of a castle. Near *Ōmuta* (*Inn*, *Jūgo-an*), the works of the *Milke Coal Mines* are indicated by the smoke rising from them. At *Ōmuta* the dock and harbour-works are worth inspection. The prisoners of the *Shūchi-kan*, one of the largest convict establishments in the empire, are employed to dig out the coal. This whole district is carboniferous, *Nana-ura*, on the sea-shore 20 *chō* from *Ōmuta*, being specially productive. The railway now runs close to the shore, which is lined with thousands of graves, as all the neighbouring villages bury their dead in this one spot. Before reaching *Nagasu*, good views are obtained of *Onsen-ga-take* (*Unzen*) on the *Shimabara* peninsula. Beyond *Konaha*, is l. a wooded and partly cultivated eminence called *Tawara-zaka*, crowned by a marble monolith erected to the memory of the soldiers who fell in the fierce battles waged in this neighbourhood during the *Satsuma* Rebellion.

*Kumamoto* (*Inns* *Togi-ya* *Shiten*, *Europ. food*, *Wata-ya*; alight for the inns at *Kami-Kumamoto station* when coming from the north, at *Kumamoto station*, if from the south) formerly the seat of the *Hosokawa* family, *Daimyōs* of *Higo*, and now capital of a prefecture co-extensive with that province, lies on the river *Shirakawa*, 4 m. from its mouth. It has several broad streets planted with trees; and so many of the houses are surrounded by gardens that, seen from a height, this city of 60,000 souls presents rather the aspect of a vast park. One turret remains of the great *Castle* built over three centuries ago by *Katō Kiyomasa* (see p. 76). Permission to visit the castle grounds, colloquially known as *Roku Shidan* on account of the large garrison now quartered

there, may generally be obtained at the prefecture (*Kenchō*) by presenting one's card. Time will be saved by doing this beforehand through the hotel.

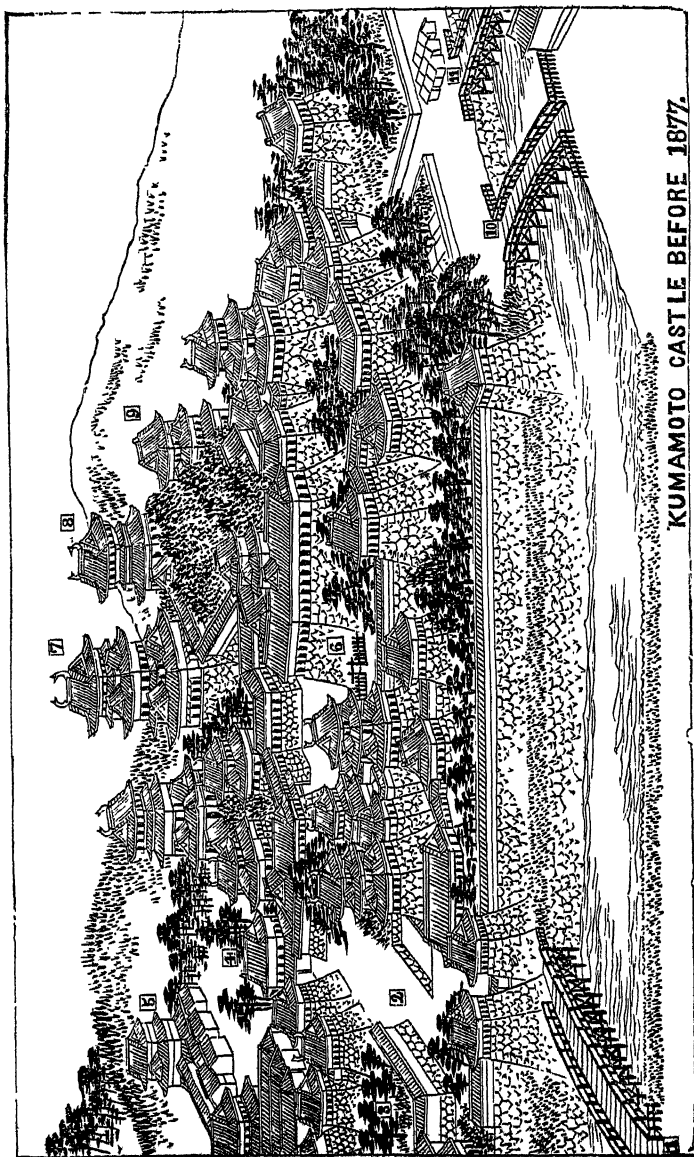
A visit should be paid to the temple of *Honmyōji*, commonly known as *Seishōkō Sama*, belonging to the *Nichiren* sect of Buddhists whom *Katō* so zealously protected, while persecuting their enemies the Christians. This popular shrine, which is reached by a long flight of steps lined on either side with cherry-trees, is much resorted to by people possessed of the fox,\* or labouring under other serious disorders. *Katō Kiyomasa's* grave is at the top of all, visible through a stone railing but not accessible. To the l. are the graves of his chief retainer *Oki Tosa-no-kami*, and of the Korean General *Kinkwan*, who committed *harakiri* to accompany him to the nether world.

The fine *Suizenji Park*, 1½ m. by tram to the S. E. of the city, was formerly the garden of the *Daimyōs* country seat.

Just outside the town, on the *Aso-san* road and 20 min. by jinrikisha from the inn, stands the *Kwai Shun Byō-in*, a private institution, under English and benevolent auspices, devoted to the care of lepers and to the scientific study of the disease. Permission to inspect the arrangements should first be obtained from the Lady Superintendent, 436, *Furu Shin-yashiki*, *Kumamoto*.

It is half-a-day's expedition from *Kumamoto* to *Kimbo-san*, 2,100 ft. above the sea, the first 30 *chō* being done in jinrikisha as far as the village of *Shimasaki*, whence it is a walk up a rough path,—about 3 *ri*. The view from the top embraces the gulf of *Shimabara*, *Fugen-dake* on the *Shimabara* peninsula to the W., the island of

\*For this superstition, see *Things Japanese*, article entitled "Demonic Possession."



KUMAMOTO CASTLE BEFORE 1877.

Amakusa, and to the S. the mountains of Satsuma. Almost due E. lies Aso-san, with its great column of smoke. Further N. runs another range of hills appearing to the l. of the road between Yamaga and Kumamoto, while below are the wide plain, the city, and the meandering Shirakawa. On the N. side of the mountain are some hot springs. Those with a whole free day may return by the following round:— After descending from Kimbō-san, walk on about 20 *chō* to the curious stone images of the 500 *Rakan* at *Iwado*, thence to the great orange groves (if in season) of *Kawachi*, where take *basha* via the small port of Hyakkwan, and the Inari temple of *Takahashi*, for Kumamoto.

Another pleasant day's excursion through varied scenery is by train to Misumi station (1½ hr.), and back on foot via Misumi town (*Inn*, Fuyuno-ya), 20 min. distant, and the sea-shore to the next station, *Oda*, 3 ri.

The plain over which the railway passes is very fertile, and studded with towns and villages. On the l. rise hills range behind range. The r. is flat, stretching towards the unseen sea.

**Yatsushiro** (*Inns*, \*Obi-ya, Yūsui-kwan) is a large town noted for its faience, the manufacture of which, like that of Satsuma, is traced to Korean potters.—*Hinagu* (*Inn*, Kimpa-rō), on the coast, 2½ ri to the S. by jinrikisha, is a favourite hot-spring resort. Steamers run hence to Nagasaki and other ports.

Capt. Brinkley, R.A., writes of the Yatsushiro faience as follows:—"It is the only Japanese ware in which the characteristics of a Korean original are unmistakably preserved. Its diaphanous, pearl-grey glaze, uniform, lustrous, and finely cracked, overlying encaustic decoration in white slip, the fineness of its warm reddish *pâte*, and the general excellence of its technique, have always commanded admiration. It is produced now in considerable quantities, but the modern ware falls far short of its predecessor."

Immediately on quitting Yatsushiro, one has r. an embankment built by Katō Kiyomasa (see p. 76) to control the *Kumagara*, up which stream the line runs the whole way to Hitoyoshi. Very pleasing is the scenery of this remote valley, where high hills on either hand hem in the river which turns and twists in a surprising manner. Every available nook is cultivated, even up to the top of many of the hills and there are villages innumerable, while the green limpid water teems with trout, and eels. On this, perhaps the prettiest section of the Kyūshū Railway, the line twice crosses and re-crosses the river, and runs in and out of no less than twenty-three tunnels. At *Sakamoto*, the Ai-kaerigawa falls in l. down a pretty side valley. Here stands a large paper factory. At

**Shiraishi** the gaping mouth is seen of a grand cave, called *Kōnose no Iwadō*, situated on the r. bank, two or three min. walk from the river. Its dimensions have been estimated as follows:—length, 250 ft.; height, 250 ft.; breadth, 200 ft. As the walls are formed of crystal-

The illustration on the opposite page shows Kumamoto Castle in its original perfect state, a typical specimen of this style of edifice. The chief parts were:—

1. *Geba-bashi* (Dismounting Bridge).
2. *Minami-zaka* (Southern Approach).
3. Daimyō's Residence.
4. South Gate.
5. *Taiko-yagura* (Drum Turret).

6. *Take-no-maru*
7. *Ichino-tenshu* (First Keep).
8. *Ni-no-tenshu* (Second Keep).
9. *Udo-yagura* (Turret).
10. *Umayu-bashi* (Stable Bridge).
11. *Yabu-no-uchi-bashi* (Bridge).

line limestone, the water that exudes through them redeposits the lime in the form of stalactites.

After *Watari*, the scenery suddenly changes as the valley widens out indefinitely, and we reach

**Hitoyoshi** (*Inns*, Nabeya, Tokura-ya). This fair-sized town possesses the remains of a feudal castle. A favourite trip hence is to descend the *Rapids of the Kuma-gawa* as far as Shiraishi,—private boat 3½ *yen*. It is possible, by taking the first train from Kumamoto, to do the rapids and return to Kumamoto the same evening.

The last section of the line to Kagoshima lies through difficult hilly country, necessitating many tunnels,—37 in all. The l. side is the best for views the whole way. Leaving Hitoyoshi and the Kuma-gawa, the train climbs up among dull hills to *Okoba*, passing through five tunnels, of which the last is helicoidal. It is worth while getting the car attendant to explain details.

**Yatake** (1,800 ft.) is the highest point. Immediately after it comes the longest tunnel of all, 1½ m., on emerging from which, the Sendai-gawa is seen threading the plain l. The mountain mass beyond it is Nishi-Kirishima (see p. 464), to whose r., in the far distance, the first glimpse is caught of Sakurajima (p. 464) and the sea. All this portion of the line passes through scenery consisting in the main of small rice-fields enclosed by dull hillocks, but with occasional pretty distant glimpses of park-like country and high wooded hills. The small gold and iron mines of *Masaki* are passed l.

**Yoshimatsu** is a place of some importance. A branch line is under construction hence to *Miyazaki*, the capital of Hyūga. After *Yokogawa*, one sees ahead for a moment the extraordinarily sharp peak of the active volcano Higashi-Kirishima (p. 464), the ascent of which is best

made from the next station *Makizono*.

After *Karei-gawa*, peeps are obtained l. of the river of that name winding through the plain, which gradually opens out to view in a receding frame of broken hills cut in places into abrupt cliffs. Then the great mass of Sakurajima looms close ahead. Next we reach

**Kokubu** (town, 1 ri from station), famous all over Japan for its tobacco. Henceforward the journey is along the level, and from *Shigetomi*, along the shore of the lovely Bay of *Kagoshima*. Kaimon-dake (see p. 465), shaped like Fuji, rises in the dim distance ahead l., behind a nearer range. The residence of the Prince of Satsuma is passed before entering

**Kagoshima** (*Inns*, \*Satsuma-ya, \*Meiji-kwan, both with Europ. food; Ikebata, at the port). This, the capital of the prefecture of the same name, is the southernmost great city of Japan. Though less bustling nowadays than its northern rivals, the breadth and cleanliness of its streets, the purity of its air, and its proximity to so much beautiful scenery give it a claim to attention, even apart from the leading rôle which it has played in modern Japanese history.

The seat for many ages of the Shimazu family, lords of Satsuma, Ōsumi, and part of Hyūga, and suzerains of Luchu, Kagoshima was a centre of political activity between the year 1854, when the first treaty with the United States was concluded, and the revolution of 1868, which was in a great measure brought about by the energy and determination of the Satsuma men. On the 15th August, 1863, Kagoshima was bombarded by a British squadron of seven ships, and a large part of the town was burnt, in consequence of the refusal to give satisfaction for the murder in 1862 of C. L. Richardson, a British subject, who had been cut down near Yokohama, for getting in the way of the Daimyō of Satsuma's train (cf. p. 110). Most of the forts were dismantled, in spite of a typhoon which raged throughout the day; but the squadron also suffered considerably. After the revolution, many of the Satsuma men became dissatisfied with the Europeanising policy

of the Imperial Government. Their discontent culminated, in 1877, in a rebellion headed by Saigō Takamori (p. 82). This, which is known to history as the "Satsuma Rebellion," was suppressed after some nine months warfare, when the town of Kagoshima again fell a prey to the flames. Saigō himself made a last stand at the foot of *Shiro-yama*, a hill behind the town, formerly crowned by the Daimyō's castle. Of this there now remains but a part of the wall, on which the bullet marks are still plainly visible. Thus ended the last serious attempt to oppose the development of the enlightened principles of government that have transformed the political and social condition of modern Japan.

A splendid view is obtained from *Shiro-yama*, which has been laid out as a public park. A stone marks the spot where Saigō is said to have committed *harakiri* when he saw that all was lost, and a wooden statue of him is passed l. before entering the *Cemetery*, where he lies buried with many hundreds of his warriors, and where a festival is celebrated in his honour on the 28th day of the 6th moon, old style. *Fukushōji*, the burial-place of the old lords of Satsuma, is close at hand; and some little way off—for Kagoshima is a city of graves and memories of the past—is the *Loyalist Cemetery* on the sea-shore. Its neglected state contrasts strangely with the tender care that is taken of the rebel graves. It must, however, be remembered that the rebel dead are here among their own kinsmen, whereas almost all the loyalists were strangers from other provinces. In the street called *Kajiya-chō*, small monuments indicate the respective birthplace of Saigō, and of two other celebrated modern worthies, Ōkubo Toshimichi and Admiral Tōgō.

The *Jusamba* at Kagoshima is an institution, established in 1880 to furnish a livelihood to the female relatives of the *samurai* killed or ruined in the rebellion. Some six hundred women are employed there in the manufacture of *Satsuma-gasuri*, a cotton fabric used for summer clothing. Notwithstand-

ing its name, the *Satsuma-gasuri* originated in the Luchu Islands, and the indigo used to dye the cotton is still imported thence. The *Kōgyō-kwan* bazaar contains local products which are offered for sale.

Kagoshima is the seat of the manufacture of the celebrated *Satsuma* crackled faience, the best pieces of which were produced to the order of the Daimyō, at *Ta-no-ura* in the E. suburb of the town. The beautiful stretch of coast just beyond is called *Iso*, where stands the residence of the Shimazu family. Permission to inspect the *garden* may be sometimes obtained through the hotel. Specimens of *Ijūin porcelain* (see Rte. 65) and of Luchuan lacquer may be purchased in the town. Satsuma is also famed for its camphor, its vegetable wax, and its horses, a large proportion of these last being the progeny of recently imported Australians.

A good half-day's walk from Kagoshima is up *Yoshino-yama*, the bare hill to the N.E. of the town, commanding a splendid view. Kagoshima may also be reached by steamer from Kōbe in 40 hrs. The island and coast scenery is of great beauty, and affords an excellent opportunity for seeing the ever lovely Inland Sea and the Bungo Channel. The ship enters Kagoshima Bay between *Cape Tatsumi* on the r., and the lofty cone of Kaimon-dake on the l. Kagoshima harbour is so deep as to cause inconvenience,—as much as 40 and even 80 fathoms. The steamer anchors close to the shore in 13 fathoms.

There is steam communication every two or three days between Kagoshima and the large islands of *Tane-ga-shima* (chief town *Nishi-no-omote* on the N. W. coast) and *Yakushima* to the south, which present a striking contrast to each other in appearance, the former being long, low, and carefully cultivated, while the latter is a

circular maze of lofty mountains rising to a height of over 6,000 ft. and covered with dense forests wherein grow some of the finest cryptomerias in Japan,—the famous *Yaku-sugi*. The inhabitants of Yakushima are said to live in a state of almost idyllic innocence and security, no locks or bolts being needed in an island where thieving is unknown.

## ROUTE 64.

### VOLCANOES NEAR KAGOSHIMA.

1. SAKURA-JIMA. 2. KIRISHIMA-YAMA. 3. KAIMON-DAKE.

#### 1.—SAKURA-JIMA.

A visit to *Sakura-jima* makes a pleasant excursion from Kagoshima. Small steamers ply there every morning, taking about 1 hr. The island is celebrated for its volcano, its hot springs, its oranges, and its giant *daiikon* (radishes). Some of these vegetables weigh over 70 lbs., the biggest being produced on the N. coast. Much sugar-cane is also grown. The favourite hot springs of *Ari-mura* are on the south coast, where the lava has flowed down to the sea. This place (2 hrs. by boat) is generally taken by Japanese visitors as the starting-point for the ascent of the volcano, whose top is reached by a narrow track chiefly cut through pumice and overhung by shrubs. The expedition up and down occupies 5 hrs. The mountain is 3,506 ft. high. It has two craters,—a smaller extinct one on the N. W. side, about 250 ft. deep, and a very imposing one, 300 ft. deep, at the S.E. end, whence issues a little

steam. The view is magnificent. Immediately in front of the spectator, to the W., lies the city of Kagoshima; on the S.S.W. rise *Kaimon-dake* and, in the opposite direction, the two massive peaks of the *Kirishima* range,—*Takachiho* on the r., and *Kara-kunimi-dake* on the l. Beyond, in the distance, are the mountains of *Hyūga*, whilst below, on every side, stretches the lovely Bay of Kagoshima dotted with islets.

The last eruption of *Sakura-jima* took place in 1779, on the 18th day of the 10th moon, old style. In commemoration of this, a monthly festival is held, when no boats are allowed to leave the island.

#### 2.—KIRISHIMA-YAMA.

*Kirishima* is not a single volcanic peak, but a range some 10 miles in length, with two principal eminences. The eastern one, *Higashi Kirishima*, also called *Takachiho-dake* and locally *O Take*, is celebrated in Japanese mythology as the peak on which the god *Ninigi*, grandson of the Sun-Goddess *Amaterasu*, alighted when he came down from heaven to pave the way for the conquest of Japan by *Jimmu Tennō* and his warrior host (p. 75). The celebrated "Heavenly Spear," on the summit of *Takachiho*, is worshipped as a relic of this divinity.

The western and higher, but less striking peak, *Nishi Kirishima*, has the alternative name of *Kara-kuni-mi-dake*, from the idea that it affords a view of China or Korea (*Kara*). Only Eastern *Kirishima* has been active in modern times. Since its great outburst in October, 1895, it has in fact never been altogether quiet, dense clouds of steam mingled with sulphur fumes constantly floating upwards. An eruption causing considerable damage to crops took place in August, 1903.

This fine expedition takes 2 days. The first stage is by rail from Kagoshima to *Kokubu* (1½ hr.), whence on horseback or by jinrikisha through interesting scenery via *Okubo* to *Miya* (*Taguchi*) at the foot of the volcano,—about 5 ri.

*Miya* (several inns) derives its name from a large *Shintō* temple close by, which is passed on the way up the mountain next day. The ascent as far as the crater

occupies 2½ hrs., first through a wood, then over grass and stones, and at last over hard cinders. The original summit-crater has been denuded into a sharp peak, and the present crater lies, not on the top, but on the side. The wall of this huge vent, precipitous for the most part, is known as the *Umankone* (local patois for *uma no hone*, "the horse's bone"), apparently in allusion to the narrowness of its wall. The depth is about 300 ft., the diameter about 1,500 ft., and the floor of the crater is pierced by several huge and incessantly active fumaroles. The neighbourhood is riddled with holes caused by stones ejected from the crater. The actual summit of the mountain (5,163 ft.) lies further on, and is marked by a large pile of stones. The "Heavenly Spear" already referred to, the material of which is bronze, and the length about 4½ ft., is fixed in the ground hilt upwards. The view is very extensive. The large lake far below on the E. side of the mountain is called *Miike*. The distance from base to summit is locally estimated at 2½ ri.

[*Nishi Kirishima* must be taken as a separate expedition from the little spa of *Einō*, mentioned below. A good hour's climb from *Einō* brings one to the edge of a circular crater, not steaming and sulphurous like that of *Higashi Kirishima*, but calm and clear, and holding a beautiful lake of emerald green, from whose margin rises a belt of fir-trees that clothe the sides of the precipitous inner wall to its highest edge. This lake, called *Onami-ike*, is about 1 ri in circumference, while the height of the lowest part of the crater lip is 4,680 ft. The way to the summit of the mountain leads through a dense undergrowth of bamboo grass and small trees, before issuing out upon

soft turf. The grand view includes:—to the S.E., the large crater of *Shimo-Oitake*, then the summit of *Oitake*, and beyond, but towering far above them, the smoking crater and sharp peak of *Higashi Kirishima*; to the S., *Shiraka-dake*, *Sakura-jima* in the bay of *Kagoshima*, and far away on the Pacific shore, *Kaimon-dake*. *Onami-ike* lies at the spectator's feet; and on the N.W., at a much lower elevation, is *Shiratori-san*, with two of its three lakes distinctly visible. The top of *Nishi Kirishima*, 5,576 ft., forms the highest point of an extinct crater, at the bottom of which lies a mass of slimy moss and weeds, as if a lake had just dried up. This summit is marked by a large cairn surmounted by an iron trident. Looking beyond *Shiratori-san*, a striking and extensive view is obtained of the mountains of central *Kyūshū*, including *Aso-san* and *Sobo-san*.]

From the foot of *Higashi Kirishima* it is a walk of about 2 hrs., with a lovely panorama S. and W., to any of the charmingly situated hamlets of *Einō* (fair inn), *Myōban*, and *Iwō-ga-tani*, collectively known as *Kirishima Onsen* from their excellent hot springs,—sulphur, salt, iron, and alum, at different temperatures. The baggage should be sent on here direct from *Miya*. The return to *Kokubu* is a distance of about 6 ri.

### 3.—KAIMON-DAKE.

The beautiful volcano of *Kaimon-dake*, 3,031 ft. high, lies 15 ri due S. of *Kagoshima*, whence 5½ hrs. by steamer to *Yamagawa* (poor accommodation), whose harbour is a partially submerged crater. Here pack-horses are taken to *Senta* (no inn), at the foot of the mountain. The ascent to the crater, which is



deep and well-formed, but extinct, is a rough climb of 3 hrs. *Lake Ikeda*, too, surrounded by fine hills full of pumice is worth a visit. The whole expedition from Yamagawa and back, including the lake, will occupy about 14 hrs.

## ROUTE 65.

### THROUGH SATSUMA AND AMAKUSA TO NAGASAKI.

Steamers run from Kagoshima to Nagasaki in 24 hrs. Those desirous of treading unbeaten tracks might follow the *Itinerary* here given. The route can be abridged by taking the Nagasaki steamer at Ichiki, Akune, or Ushibuka.

KAGOSHIMA to:—	Ri	Chō	M.
Ichiki-Minato . . . .	8	32	21½
Sendai (Mukōda) . . .	4	6	10½
Nishikata . . . . .	4	4	10
Akune . . . . .	3	15	8½
Kuro-no-seto ferry (about 2½ hrs.)			
S. end Nagashima (about ½ hr.)			
Kura-no-moto (about 2½ hrs.)			
Ushibuka (2 to 4 hrs.)			
Hondo (about 4 hrs.)			
Oni-ike . . . . .	3	—	7½
Kuchinotsu (about 2 hrs.)			
Unzen . . . . .	6	8	15½
Obama . . . . .	2	18	6
Mogi (about 3 hrs.)			
NAGASAKI . . . . .	2	—	5
Total . . . . .	34	11	83½

Plus\* the time items given for actual sea passages, and a broad margin for unavoidable delays.

A railway is under construction westwards from Kagoshima across Satsuma to Ichiki on the coast, whence it will be carried northwards to Sendai and ultimately on to Yatsushiro. Meanwhile, an excellent *basha* road runs the whole way from Kagoshima to Akune (and indeed right on to Yatsushiro). For the first day, as far as Sendai, the scenery is dull, with low hills of pumice and many rice-fields; but the traveller may visit on the way the *potteries of Ijūin* (Tsuboya), 6 ri W. of Kagoshima.

The inhabitants of this place are of Korean origin, being the descendants of a colony of potters brought hither at the end of the 17th century, when Hideyoshi had conquered their native country. The ruined ceramic art of Korea thus rose again, phoenix-like, on Japanese soil. The intelligent reader will not need to have pointed out to him how very recent the so-called "ancient Satsuma ware" really is,—even in its earliest specimens, of which it is the rarest thing in the world to obtain a glimpse. Ijūin is the headquarters of the manufacture, and the best house is that of Chin Ju Kwan.

After Ichiki, some important gold mines (*Segano Kinzan*), belonging to the lord of Satsuma are passed. The great house of Mitsui is opening up another.

Sendai (*Inn*, Takase-ya) is the collective name of a scattered group of villages. The temple of *Hachiman* here merits a visit for its splendid camphor trees. The sea-coast is reached near *Nishikata*, whence onwards the whole route is interesting, affording lovely sea views, with *Koshiki-jima* in particular standing out prominently to the S.W. At

Akune (*Inn*, Nakamura), we leave the high road, to proceed northward on foot to the Kuro-no-seto channel, where cross by ferry to *Nagashima*. A walk through this island brings us to *Kura-no-moto*, whence by fishing-boat over to

Ushibuka (good accommodation), the second largest town in the island of

**Amakusa.**

This island has a somewhat sad history, in connection with Christianity in Japan. In the year 1577, the Daimyō issued a proclamation whereby all his subjects were required either to turn Christian, or to go into exile the very next day. The great majority submitted and were baptised. But the next century witnessed a revolution in the opposite direction, ending in a general massacre of the Christians (see p. 450).

Amakusa produces a little coal. The poor soil is made the most of by cultivation, the system of terracing being carried to unusual perfection here and in the adjacent lesser islands.

A small steamer leaves Ushibuka daily for Hondo, also called *Machi-yama-guchi* (Inn, \*Kiku-ya), the capital of the island; but owing to the silting up of the extremely narrow channel that separates Upper from Lower Amakusa, passengers generally have to do the last *ri* from *Ōmon-domari* to Hondo on foot. From Hondo to *Oni-ike* (Inn, Kome-ya), in jinrikisha or on foot; thence by sailing-boat to *Kuchinotsu*, and on foot via *Tsu-kawa* over Unzen to Obama, and across by steamer to Mogi for Nagasaki (see Route 58).

**ROUTE 66.****FROM KUMAMOTO TO ASO-SAN  
AND BEPPU.****ASCENT OF ASO-SAN. TAKEDA. BATHS  
OF BEPPU. TSURUMI-DAKE.**

This route, embracing as it does the natural marvels of Aso-san and of Beppu and the lovely neighbourhood of Takeda, may be reckoned one of the most interesting in Japan. It will be still more so if the Yabakei valley, described in Route 61, be included, either as an excursion from Nakatsu, or by

taking the alternative mountain way via Mori described on p. 471.

*Itinerary.*

KUMAMOTO to:—			
	<i>Ri.</i>	<i>chō.</i>	<i>M.</i>
Ōzu .....	5	—	12½
Tateno .....	3	7	7¾
Tochinoki Shin-yu .....	20	1½	
Total .....	8	27	21½

Thence 1 day on foot over Aso-san to *Bōjū* and *Miyaji*. (Though not customary it would be easy to ride, and horses are numerous.) Thence as follows:

MIYAJI to:—			
	<i>Ri.</i>	<i>Chō.</i>	<i>M.</i>
Sasakura .....	2	11	5¾
Sugabu .....	2	5	5½
Tamarai .....	2	15	6
TAKEDA .....		30	2
Nukumi .....	4	2	10
Notsuhara .....	4	—	9¾
ŌITA .....	3	9	8
BEPPU .....	3	—	7½
Total .....	22	—	53¾

The first stage over the luxuriant plain from Kumamoto to Ōzu is done by steam tram, all the rest of the way to Ōita by *basha* or jinrikisha. From Ōita to Beppu by rail or electric tram. Leaving the tram at Ōzu, the drive is uninteresting till after passing *Tateno*. A pretty torrent running in a deep gorge is presently reached, and there, near the junction of the Shirakawa and Kurokawa, stands the hamlet of

**Toshita** or **Tochinoki Shin-yu**, (Inn, Chōyō-kwan). It possesses public baths,—mere tanks under sheds. The pleasantly warm water is brought in pipes from another hamlet, a few *chō* higher up the ravine, called *Tochinoki Hon-yu*, which is a less good place for Europeans to stay at, because generally crowded with bathers of the lower class.

Tochinoki Shin-yu being the starting-point for Aso-san, a local guide should here be procured, as the way is impossible to find.

Vehicles and luggage must be sent round via Tateno to Bōju 3 ri 28 chō (9½ m.) to await the traveller, whether he intends following the route as here given on to Beppu, or returning to Kumamoto.

The five peaks of Aso-san are called Kijima-dake, Eboshi-dake, Naka-no-take, Taka-dake, and Neko-dake, the highest (Taka-dake) being 5,222 ft. Aso-san is therefore not the highest mountain in Kyūshū, nor is the fact of its being an ever active volcano any singularity in this volcano-studded land. Its title to celebrity rests on the exceptional size of its outer crater, which is the largest in the world, and rises almost symmetrically to a height of about 2,000 ft., the wall being highest to the S. W. and lowest to the E., between Aso-san and Sobo-san. The only actual break is on the western or Kumamoto side, through which the river Shirakawa, joined by the Kurokawa, runs out. According to popular tradition, the whole plain enclosed by this wall was anciently a lake, till one day the god of the mountain kicked open this breach to let the waters out and leave the land fit for cultivation.

The outer crater measures 14½ m. from N. to S.; 9½ m. from E. to W. and has a circumference of 73 m. It is popularly said to contain a hundred villages. Though this round number is an exaggeration, there are no less than 4,070 inhabitants. Eruptions of Aso-san have been chronicled from the beginning of Japanese history. In February, 1884, immense quantities of black ash and dust were ejected and wafted as far as Kumamoto, where for three days it was so dark that artificial light had to be used. Great activity also marked the volcano and geysers in 1889. A great eruption took place in 1894, the resulting fall of impalpable ash continuing until 1897. Sometimes it was sulphurous, spoiling all garments left out in it and withering the crops. Violent outbreaks also occurred in 1908 and 1910, the latter producing two new craters.—Suicides by jumping into one of the craters are common. Most of the cases occur among young students imbued with pessimistic philosophy.

After passing Tochinoki Hon-yu, we reach (¼ hr. out) a waterfall called *Ai-gaeri*, lit. "trout return," so called because the fish coming up stream can go no further. It makes a pretty picture, with lofty Tawarayama rising behind it to the r. A steady ascent hence leads over a grassy moor to *Yumotani*, 1½ ri, where a small geyser ejects red

mud and boiling water. Here, on looking back, an extensive view opens out over the plain of Kumamoto, with the Shimabara peninsula beyond. Some guides leave Yumotani to the l., and lead up through the twin spas of *Tarutama* (fair accommodation) and *Jigoku*, the former prettily situated against a screen of rock, down which fall threads of water, and both lively with numerous bathers in April and May, which is the busy season.

The next stage, which continues to mount steadily over cultivated and grassy country, leads in 1½ hr. to the base of the cone where stand a rest-house and a shrine. From the rest-house, to which one should return to lunch, the round of the craters takes 1½ hr. There are four of these, from two of which white steam constantly wells up in great clouds. The two new ones are separated from the two old by a sharp rift. The soil every where consists of finest soft greasy ash. The whole vast scene is weird and desolate.

From the rest-house down to Bōjū is called 63 chō, but must be more, as it requires 2 hrs. rapid walking. On the way down this moorland slope, the traveller first realises the extraordinary structure of Aso-san, and will admire the regularity and majestic sweep of the ancient crater wall. Till then the mountain had seemed a jumble; but on the descent all becomes clear. It is a unique and impressive scene:—below, the teeming plain dotted with villages, and enclosed by the outer wall beyond which looms the faint mass of Kujū-san, while to the r., through rifts in the steam, appear the grey broken crags of the modern inner craters. On reaching

Bōjū, which affords no passable accommodation, the jinrikisha or *basha* sent round to wait there should be availed of for the 4 or 5 miles along the plain to

Miyaji (*Inn*, *Somon-kwan*). This quiet place lies 10 min. by jinriki-

sha off the main road. A large Shintō temple here, dedicated to the god of Aso-san, gives to the village its name, which means "temple ground." The chief treasure is a sacred sword called *Hotaru Maru*, or the "Firefly."

[From Miyaji a hilly cross-country road of about 19 *ri* leads to *Hita* (for Yabakei), via *Uchi-no-maki*, *Miya-no-haru*, *Tsuitate*, and *Deguchi*. *Tsuitate* is a rustic bathing resort nestling in a picturesque gorge. From *Deguchi* onwards, the way leads across a park-like country studded with pine-trees, the mountains beyond helping to form a charming scene.]

Leaving Miyaji and rejoining the main road, we bowl along an avenue of cherry-trees, with the whole mass of Aso-san—especially the jagged peak of *Neko-dake*—conspicuous to the r. The way is nearly level as far as *Sakanashi* at the bottom of the steep *Takimuro-zaka*. This hill is simply the above-mentioned outer wall, which is covered with luxuriant vegetation, and up which one has to climb ( $\frac{1}{2}$  hr.) in order to emerge from the crater. The way henceforward is constantly downhill or level, and the first stage is dull. But after passing the hamlet of *Sasakura*, we come out on a broad open upland, with *Kujū-san* constantly to the l., and the still greater mass of *Sobo-san* to the r. This plateau passes gradually into the curiously broken up, artificial-looking country around Takeda,—a complicated system of dwarf hills with miniature valleys and little walls of pumice and basalt lining the valley sides. *Tamarai* is a small but go-ahead place. The road enters

*Takeda* (*Inn*, \**Masuda-ya*) by a short tunnel, one of a large number—some forty altogether—which were cut about the year 1873, to avoid the necessity of climbing up and downhill on

entering or leaving the town, which lies in a hollow. Some of these tunnels are as much as 180 yds. long. The traveller is advised to devote an hour to visiting *Uozumi*, 8 *chō* to the S. of the town. This sight consists of a delightful cluster of waterfalls, not remarkable for height, being merely some 30 or 40 ft., but flowing picturesquely over and among the tops of basaltic columns which fit closely together like a tessellated pavement. The river is the *Ōnogawa*. *Yagobe-zaka*, for the sake of its view over the town, and also the castle-hill, formerly the seat of the *Nakagawa* family, may be visited. By thus wandering about, the traveller will see some of the longer tunnels, and obtain a correct idea of this peculiar locality. Takeda might even advantageously be made the headquarters for a stay of several days, as there are many good expeditions in the neighbourhood. One of these, 4 *ri* to the E., is to the grand waterfall of *Chinda*, over which, in ancient times, prisoners condemned to death were precipitated; if they survived the ordeal, they were pardoned.

[A jinrikisha road leading from *Chinda* to *Ichiba* on the *Ōnogawa*, 3½ *ri*, affords an alternative way of reaching *Ōita* and *Beppu*; see p. 473.]

Another beautiful set of waterfalls called *Shiromizu*, lying to the W., makes a long day's expedition, 4 *ri* there by jinrikisha and 1½ *ri* on foot. Besides these, there are several other waterfalls, to say nothing of *Kujū-san* and *Sobo-san*, mountains rarely ascended.

Leaving Takeda and the *Ōnogawa* by a short tunnel, we pass r. a rocky mound with stone images of the Sixteen Rakan. The scenery soon loses the special character above described, without ceasing to be beautiful. In fact, it is a succession of delights nearly the whole way to *Nukumi*,—brawling streams, rich

vegetation, deep glens; but there are three steep hills at which it is necessary to alight and walk. From the rest-house at Nukumi, the whole distance to Notsuhara is almost constantly downhill, most of it through charming scenery, especially the romantic gorge of *Arako-dani*, with its high basaltic walls. This widens out at the scattered village of *Imaichi*, where the sea first comes in sight; and thenceforward, all down the valley of the Nanase-gawa—for so the river is named—there is a delicious mixture of upland, and rock, and the soft green of cultivated fields. *Notsuhara* is a poor place standing on the flat, and the way thence flattens out and is uninteresting on to

*Ōita* (*Inns*, Yao-ya, Mizuno). This, the capital of the prefecture of the same name, is a large and busy town, with a port at some distance.

It was to this place that the Portuguese adventurer, Mendez Pinto, found his way in the year 1543, when he had discovered Japan, and met with a friendly reception from the local Daimyō. His arquebuse astounded the Japanese who had never yet seen any explosive weapon. The great Jesuit missionary, St. Francis Xavier, also spent some time at Ōita a few years later.

The coast beyond Ōita is very pretty, recalling the Riviera, but far greener. The small port of *Kaniam*, is passed 1½ m. out of Ōita. The high cliff l., which the road then skirts, is called *Takazaki-yama*. The land to the extreme r. in the dim distance is that of the mountains of Iyo in Shikoku.

*Beppu* (*Hotel*.—\**Beppu Hotel*, Europ. style, ½ hr. from station; *Inn*, *Hinago-ya*), besides being a port of call for steamers, is a celebrated resort on account of its hot baths, the whole ground of the semi-circular flat that girds the bay being undermined by volcanic vapour and hot water. In the suburb of *Hamawake*, across the

river Asami, are two very large bath-houses on the shore, called the Eastern and Western Baths (*Higashi no yu* and *Nishi no yu*). Each accommodates about 400 patients, who, when all bathing together, present a singular spectacle. The baths, which are sunk in the ground, are graduated to suit all kinds of chronic diseases, and on the pillars are labels giving the requisite information. The sea-water flows in gently at high tide, reducing the temperature. Visitors are warned in the local guide-book "not to kill the cow while straightening the horns," that is, not to injure their constitution in the effort to cure a local affection. The temperature of the waters, which are alkaline and chalybeate with large quantities of carbonic acid gas, is from 100° to 132° F. The bathing season lasts from February to the end of summer. Here may be witnessed the odd sight of men and women scooping out holes in the shore, where they lie covered with sand to steam themselves in the hot water which percolates everywhere.

A general panoramic view of Beppu and neighbourhood may be obtained from *Kwankaiji*, also a bathing resort on a hill behind the town.

A morning may be agreeably spent visiting the vill. of *Kannawamura*, 1 r 8 chō distant from Beppu by jinrikisha, where is a vapour bath-house which holds sixteen persons at a time. It is walled round with stone and roofed in, and has but a small aperture for ventilation. The floor is a lattice, under which flows a stream of natural boiling water. The entrance is by a low door covered with a straw mat, beneath a small shrine. Intending bathers wait in an ante-room, each paying 10 *sen* for the day and receiving a tally. As soon as one emerges from under the mat, another gives up his tally and enters, each stopping in for about an hour. The bathers come

out covered with droppings of mud and rushes which fall from the roof, and hasten to cool themselves under spouts of fresh water flowing into a large pool on the other side of the street. Along the sides of the village street are to be seen kettles and saucepans set to boil over holes in the ground. Large quantities of natural hot water flow through pipes from the springs above the village; and opposite the door of each house is a set of holes for cooking purposes, covered with sods when not wanted. A short way up the hill behind, the springs can be seen boiling out of the ground, and are called "Hells" (*Jigoku*) by the Japanese. The largest of these "Hells," *Umi Jigoku*, forms a pond prettily situated under a leafy bank. It measures 42 ft. in diameter, and the water, which boils with great force, is clear and of a vivid green colour. Many persons have committed suicide by jumping into it. A smaller "Hell" is the *Oni Jigoku*, full of reddish stones. A third, *Bôzu Jigoku*, near by, consists of light grey boiling mud, and sometimes emits a loud noise. *Kôya Jigoku* dyes towels, etc. red. The whole neighbourhood of Kannawa is undermined by fuming sulphurous streams, and at several points the mud may be seen moving in tiny bubbles.

There are several pleasant short walks in the neighbourhood of Beppu:—*Oge-yama*, a low, grassy hill with a fine view,  $1\frac{1}{2}$  hr.; *Takazaki-yama*, 2,062 ft. (mentioned above), the site of an ancient castle and the resort of numerous monkeys, —2 ri from Hamawaki; the cascade of *Otobari-no-take*, 1 hr. walk to the S. of the Hotel.

The ascent of *Tsurumi-dake*, the most conspicuous of the mountains forming the background of Beppu, will occupy a day; guide necessary. From the valley on the S. side a rough track leads up to a *torii* ( $1\frac{1}{2}$  hr. from the Hotel), whence

it zigzags steeply to a shrine protected by two immense cryptomeria trees. The track then turns r., and after a time disappears, giving place to a stiff clamber to the summit,—2 hrs. from the shrine. The splendid view embraces the whole N. E. coast of Kyûshû, the mainland E. of Shimonoseki and the Island of Shikoku; to the S.W. appear all the mountains of N. Kyûshû, especially Kujû-san, Aso-san, Sobo-san, and, on a clear day, even Kimbo-san near Kumamoto. The high and precipitous cliffs in the immediate neighbourhood are also very striking.

To quit Beppu, one may either take steamer eastwards to Inland Sea ports and Ōsaka, or else the railway N.W. to Moji (see schedule below). Another possibility, off beaten tracks, is over the hills to *Mori* (11 ri), whence to *Ao* (8 ri), for the beautiful valley of *Yabakei* (Route 61). Between Beppu and Mori the hot springs of *Kawakami* and *Horita* are passed; also the extinct volcano called *Bungo Fuji*, in local parlance, *Yu-ga-take*. *Kawakami* would be the best place from which to make the ascent. Unfortunately, the villagers have a superstition to the effect that climbing the mountain provokes a tempest, and therefore only do so when they wish to call down rain in time of drought.

Schedule of railway from Beppu to Nakatsu. For the section between Nakatsu and Moji, see Route 61.

Distance from Beppu	Names of Stations
Miles	BEPPU
3 $\frac{1}{2}$	Kamegawa
7 $\frac{1}{2}$	Kashiranari
9 $\frac{1}{2}$	Hiji
14 $\frac{1}{2}$	Kitsuki
20 $\frac{1}{2}$	Nakayamaga
23 $\frac{1}{2}$	Tateishi
28 $\frac{1}{2}$	USA

31 $\frac{3}{4}$	Buzen Nagasu
32 $\frac{1}{2}$	Yanagi-ga-ura
35	Yokkaichi
38 $\frac{1}{2}$	Imazu
39 $\frac{3}{4}$	Osada
42 $\frac{1}{2}$	NAKATSU

## ROUTE 67.

FROM KUMAMOTO TO NOBEOKA  
AND ŌITA.[ASCENT OF SOBO-SAN. SOUTH  
EASTERN KYŪSHŪ.]

Except for the first stage over the Kumamoto plain, the natural beauties of this route can be best appreciated by the pedestrian. *Basha* may, however, be used for the whole distance between Kumamoto and Takeshita (though it is necessary to walk over parts between Shimmachi and Kawachi), or on to Nobeoka. Jinrikishas are also practicable, but expensive.

As far as Tochinoki Shin-yu, the itinerary coincides with that given on p. 467. The rest is as follows:—

TOCHINOKI SHIN-YU to:—

	Ri	Chō	M.
Shimmachi (Higo).	3	—	7 $\frac{1}{2}$
Takamori .....	1	10	3 $\frac{1}{2}$
Kawachi .....	8	—	19 $\frac{1}{2}$
Mitai .....	2	10	5 $\frac{1}{2}$
Miyamizu .....	4	1	9 $\frac{1}{2}$
Shimmachi (Hyūga)	2	29	6 $\frac{1}{2}$
Takeshita .....	1	27	4 $\frac{1}{2}$
NOBEOKA (6 hrs. by boat, or) .....	6	10	15 $\frac{1}{2}$
Kumata .....	4	1	9 $\frac{1}{2}$
Ohara .....	6	26	16 $\frac{1}{2}$
Onoichi .....	2	25	6 $\frac{1}{2}$
Mie .....	4	29	11 $\frac{1}{2}$
Hosonaga .....	3	—	7 $\frac{1}{2}$
Tsurusaki (5 hrs. by boat) .....			
ŌITA .....	2	10	5 $\frac{1}{2}$
Total .....	52	34	129 $\frac{1}{2}$

Plus 5 hrs. by boat.

The best stopping-places between Tochinoki and Nobeoka are *Takamori* (Inn, Tamatsu-ya) and *Mitai* (Inn, Kanaya).

The country between Takamori and Mitai is very beautiful, especially in the narrow valley called *Kawa-bashiri*, 2 $\frac{1}{2}$  ri beyond Takamori. Cryptomerias nearly 200 ft. high rise up on the other side of the valley.

At *Kusakabe*, not far from Kawachi, stands the *Yoshimi Jinja*, the reputed burial-place of one of the sons of Jimmu Tennō.

[Sobo-san, the highest mountain (5,762 ft.) in Kyūshū, can be most easily ascended from Kawachi. The way hence lies over the *Mieno-tōge*, (2,800 ft.), and through the vill. of *Gokashō*, 1 $\frac{1}{2}$  hr. from Kawachi, the actual ascent commencing at a torrent bed  $\frac{3}{4}$  hr. further. The climb, which is very rough and steep—especially the last 1,000 ft.—will take a good mountaineer 2 hrs. from Gokashō, or 5 hrs. from Kawachi, including stoppages. The profusion of maples on the sides of the mountain opposite is a wonderful spectacle in autumn. The summit of Sobo, which is crowned by a *torii* and a small stone shrine, affords a grand panorama of mountains stretching range beyond range and peak beyond peak. To the N.E. appears the sea in the vicinity of Ōita, and even the island of Shikoku is visible in clear weather. The descent to Kawachi occupies 4 $\frac{1}{2}$  hrs.

Instead of descending to Mitai on the S., it would be feasible to go down to Takeda on the N. side. This, by combining the section of the previous route from Takeda to Beppu and Moji, would make an excellent trip.]

Leaving Mitai, the road enters a magnificent gorge, through which runs a deep, emerald-green river, with rocky walls rising on either side to a height of several hundred feet. These walls once formed part of a huge lava stream, which flowed down from the crater of Aso-san.

[Off the road, about 3 *ri* to the N.E. of Mitai, lies a cave called *Ama no Iwato*, in which is localised the legend of the retirement of the Sun-Goddess *Ama-terasu*, for which see p. 43.]

**Miyamizu** (fair accommodation) is prettily situated among the hills. The road onwards follows the *Gokase-gawa* to *Shim-machi*, in whose vicinity lie some old copper mines. From

**Takeshita** (better sleep at post-office than at the inn), boat can be taken down the river, which has some foaming rapids and overhanging rocks. Traps are used on this river for catching trout. They consist of a kind of *chevaux-de-frise*, made of bamboo and fixed transversely across the stream at the top of the rapids, the force of the current being there so great that the fish, when once caught in the trap, find escape impossible.

**Nobeoka** (*Inn*, *Kome-ya*) is a considerable town built on both sides of the *Gokase-gawa*. Its port, *Todoro*, lies  $2\frac{1}{2}$  *ri* to the S. by jinrikisha road. Two and a half *ri* to the N.W. is the waterfall of *Mukabaki*, whose height is estimated at 240 ft., its breadth at 30 ft.

Nobeoka was the last stronghold of the Satsuma rebels. On the 14th August, 1877, the town surrendered.—8,000 insurgents, among whom nearly 3,000 wounded, giving themselves up. The rebel chief Saigō, with 500 devoted followers, fought his way out and escaped to Kagoshima.

[A jinrikisha road leads southwards from Nobeoka along the coast to *Miyazaki* and *Miyakono-jō*,—good inns at both

towns. The *Province of Hyūga*, through which the way lies so far, is sparsely inhabited by a population poor, primitive, and holding little intercourse with the outer world. The *Province of Ōsumi* is then entered, and the railway rejoined at *Kokubu*. Total distance from Nobeoka, 116 miles.]

On leaving Nobeoka, the road follows up the *Kitagawa* from its mouth until it becomes a tiny rill. After crossing the *Akamatsu-tōge*, 1,250 ft. above the sea, fair accommodation may be had at a farmhouse at *Ohara*.

The chief feature of the next day's journey consists in the high passes that have to be crossed,—first the *Onoichi-tōge*, where a fierce battle was fought during the Satsuma Rebellion, and the beautiful *Mikuni-tōge*, 2,150 ft. high, so called because portions of the three provinces of *Hyūga*, *Bungo*, and *Higo* are visible from the top. From the summit of this pass to

**Mie** (*Inn*, *Fuji-ya*), is about 2 *ri* of constant ascents and descents. Quitting this town, the road at first passes along a fine avenue of cryptomerias, and then descends to meet the river *Ōno-gawa* at *Hosonaga*, a small cluster of houses. Some travellers may prefer to abandon the road here, and engage a boat for the rest of the way to *Tsurusaki* on the coast, whence by jinrikisha to *Ōita* (see p. 470). The voyage down the river includes the shooting of a fine rapid. If it be wished to shorten this trip and yet retain the best part of it, the boat journey from *Hosonaga* may be ended at *Ishiba*, which is only an hour or so down the river, and includes the finest rapid.

[A fine road, passing through beautiful scenery, diverges near *Mie* to *Usuki* on the coast, 7 *ri* 26 *chō* (18 $\frac{1}{2}$  m.), with many inns.]



## ROUTE 68.

## THE GOTŌ ISLANDS AND TSUSHIMA.

An opportunity of visiting these outlying members of the Japanese archipelago is afforded by various steamers that ply from Nagasaki to Korea.

**Fukue** (*Inn*, Shiozuka-ya), capital of the island of the same name, the largest of the Gotō group, is about 50 miles distant from Nagasaki. The steamer stays here a few hours, affording time to see the remains of the old Daimyō's castle and the garden. Near the town are some striking dome-shaped hills,—probably extinct volcanoes,—now cultivated from base to summit, their craters being filled with shrubs and rank vegetation.

Through the untiring efforts of the Roman Catholic missionaries, working in a field well-sown by their predecessors in the 16th and 17th centuries, the population of the Gotō Islands consists largely of Christians.

**Izu-ga-hara** (*Inn*, Yoshida-ya), the capital of Tsushima, about 100 miles distant from Fukue, is charm-

ingly situated in a ravine enclosed by wooded hills, some of which are about 1,200 ft. high.

**Tsushima** has an area of 262 sq. miles, and is equidistant from the Japanese island of Iki and from Korea, being 48 m. from each. A deep sound divides it into two unequal parts. The southern portion is mountainous (2,100 ft. high), the northern much lower. The principal product of the island is dried cuttle-fish (*ilca*).

*Tsushima* means "the island of the port," a name probably bestowed from the fact of this place, with its fine harbours, having been from time immemorial the midway halting-place for junks plying between Japan and the mainland of Asia. Tsushima is mentioned in the *Kojiki* as one of the "Eight Great Islands" of Japan, to which Izanagi and Izanami gave birth at the beginning of all things. In latter days, the Daimyō of Tsushima served as intermediary in all negotiations between Japan and Korea. Kublai Khan's soldiers landed on Tsushima, and also on Iki, when preparing to invade Japan in the 13th century, but were repulsed and their commander slain. The Russians endeavoured to obtain a footing in Tsushima in 1880, but were soon forced by British intervention to abandon the attempt. It was to the N. of this island that, in 1905, Admiral Tōgō annihilated the Russian fleet of 49 ships.





SECTION VI.  
NORTHERN JAPAN.

*Routes 69—77.*



## ROUTE 69.

(Cf. map facing p. 97.)

## THE NORTHERN RAILWAY.

FROM TŌKYŌ TO AOMORI BY RAIL.  
AZUMA-YAMA. ZŌŌ-SAN. SENDAI.  
THE KITAKAMI-GAWA. ASCENT OF  
GANJU-SAN.

Distance from Tōkyō	Names of Stations	Remarks
Miles	TŌKYŌ (Ueno)	See p. 221.
1½	Nippori	
2½	Tabata Jct.	
4	Ōji	{ Change trains in coming S. for Shimbashi (Tōkyō) and Yokohama.
6½	Akabane Jct....	
7½	Kawaguchi-machi	
10	Warabi	
12½	Urawa	
16½	Ōmiya Jct.....	{ For Takasaki and Karui-zawa.
22½	Hasuda	
28½	Kuki	
33½	Kurihashi	
38	Koga	
43½	Mamada	
48	OYAMA Jct....	{ For Maebashi and for Mito.
52½	Koganei	
57	Ishibashi	
61	Suzume-no-miya	
65½	UTSU-NO-MIYA	{ Change for Nikkō.
69½	Okamoto	
73	Hōshakuji	
76½	Uji-ie	
81½	Kataoka	
85½	Yaita	
89	Nozaki	
92	Nishi Nasuno....	{ Alight for Shiobara.
96	Higashi Nasuno	
99½	Kuroiso.....	Alight for Nasu.
104½	Kurodahara	
109½	Toyohara	
115½	SHIRAKAWA	
121½	Izumi-saki	
125	Yabuki	
132½	Sukagawa	
139½	KŌRIYAMA ...	{ Change for Bandai and Wakamatsu.
143	Hiwada	
148	Motomiya	
154	Nihon-matsu	

159½	Matsukawa	{ Change for Ō-U Rly.
168	FUKUSHIMA	
173½	Nagaoka	
176½	Kōri	
184½	Kosugō	
189½	Shiraishi	
197½	Ōgawara	
202½	Tsukinoki	
206½	Iwanuma Jct....	{ For East Coast Railway.
210½	Masuda	
214½	Nagamachi	
217½	SENDAI .....	{ Branch to Shiogama for Matsushima.
222½	Iwakiri	
224½	Rifu	
232	Matsushima	
238½	Kashimadai	
244½	Kogota .....	{ Branch for Ishi-no-maki.
251½	Semine	
257	Nitta	
261½	Ishikoshi	
266½	Hanaizumi	
274	ICHI-NO-SEKI	
278½	Hiraizumi	
283	Maesawa	
289½	Mizusawa	
294½	Kane-ga-saki	
300½	Kurosawa-jiri....	Road to Yokote.
308	Hanamaki	
315	Ishidoriya	
318½	Hizume	
323½	Yahaba	
330	MORIOKA .....	Road to Akita.
343	Kōma	
346½	Kawaguchi	
349½	Numakunai	
357½	Nakayama	
367	Kozuya	
369½	Ichi-no-he	
373½	Fukuoka	
378½	Kintaichi	
385	San-no-he.....	{ Road to To- wada.
390½	Ken-yoshi	
397½	Shiriuchi.....	{ Branch to Hachi-no-he.
404½	Shimoda	
410½	Furumaki	
417½	Numasaki	
421½	Otsutomo	
430½	Noheji	
434½	Kariba-sawa	
441	Kominato	
447½	Asamushi	
450½	Nouchi	
455½	Uramachi	
457	AOMORI	

The Northern Railway follows the old highway called the *Ōshū Kaidō*, except between Sendai and Ichi-no-seki, and again in the extreme N. between San-no-he and Noheji, in both of which sections it bends

eastward to avoid the hills. The Ōshū Kaidō is well maintained throughout its length of 191 *ri* from Tōkyō to Aomori. The pines, cryptomerias, and other conifers lining it are frequently seen from the carriage windows; but not until the train reaches Utsu-no-miya, with the glorious range of mountains rising in the background, does this railway route afford much in the way of natural beauty. The best places to break the journey at are Fukushima, Sendai, and Morioka.

As far as Ōmiya, the Northern line coincides with the Tōkyō-Takasaki Railway described on p. 172. A short distance beyond *Kurihashi*, the Tonegawa is crossed.

This river, which waters the plain of Tōkyō, rises on Hodaka-yama in the province of Kōtsuke, and after a course of 170 miles, empties itself into the Pacific at Chōshi, while a second arm falls into Tōkyō Bay. The name *Tone* seems to be a relic of the time when the Ainos inhabited Eastern Japan, before the occupation of the country by the Japanese. It is a corruption of the Aino word *tanne*, "long," this river having naturally been called the Long River, in contradistinction to the shorter ones of the same district.

**Koga** (*Inn*, Ōta-ya). Beyond this place many mountains come in view,—the twin peaks of Tsukuba on the r. (see p. 145), and the Ashikaga hills to the l., with the giants of Nikkō looming in the distance ahead.

**Oyama** (*Inn*, Kado-ya) is a prosperous town, where a line to Maebashi for Ikao (see p. 190) branches off l., through a rich silk district. Another branch line here diverges r. to Mito (p. 222), 41½ m.

**Utsu-no-miya** (*Inn*, \*Shirokiya, Europ. food; *Restt.*, at station), capital of the prefecture of Tochigi, takes its name from the large Shin-tō temple (*miya*) of Futa-ara-yama also called Nikkō Dai-myōji.—The Kinugawa, whose erratic course in flood-time has given much trouble to the railway engineers, is crossed beyond *Okamoto*, whence alternate

cultivation and woods characterise the country until the line enters the wide plain of Nasu, in the midst of which stands

**Nishi Nasuno** (*Inn*, Yamato-ya), the station for the *mineral springs of Shiobara* described on p. 213. From *Yaita*, but especially from Nishi-Nasuno onwards, there is a fine view of the Shiobara mountains, stretching from S. W. to N. E., and ending in the peak of Nasu-yama, which may be distinguished by the mass of white vapour rising from the crater on its W. side. At

**Kuroiso** (*Inn*, Tabako-ya), the traveller alights for the *springs of Nasu*. (p. 214) at the foot of the active volcano of the same name. The highest point of the range to the r. of the line is Yamizo-yama. The railway continues to ascend by steep gradients, until an elevation of 1,160 ft. is reached at

**Shirakawa** (*Inn*, Yanagi-ya), formerly the seat of a Daimyō. The train passes within sight of the ruins of the old castle. The town is situated on the upper waters of the *Abukuma-gawa*, which rises on Asahi-dake, and flowing N., falls into the Bay of Sendai,—total length, 125 m. In the neighbourhood of *Yabuki* lies an Imperial domain with game preserves.

**Kōriyama** (*Inn*, Kimura-ya, at station) is a prosperous town, in whose vicinity silkworm-breeding and the manufacture of silk are extensively carried on. An electric tramway runs from the station to *Miharu*, 8 m. distant. The massive mountain group on the l., between *Motomiya* and *Nihon-matsu*, is *Adatara-san* (4,650 ft.). It shuts out all view of *Bandai-san*, which, from certain points, it resembles.

**Nihon-matsu** (*Inn*, Yamato-ya), where tobacco is produced and horses are bred for the army, stands on the side of a steep hill, and extends 1 *ri* in length. It is one of the principal silk-producing localities in the province of Iwa-

shiro. The valley of the Abukuma-gawa opens out soon after *Matsukawa*, affording a fine prospect over the country to the l.

**Fukushima** (*Inns*, \*Fuji-kin, Matsuba-kwan; both with branch at station) is the capital of the prefecture of the same name, and is an important centre of the trade in raw silk and silkworms' eggs. Here travellers bound for Yamagata or Akita have to break the journey. The pine-clad hill called *Shinobu-yama*, a prominent feature in the landscape, affords a fine view of the wide mountain-girt plain. One side of the hill is laid out as a Public Garden. About  $1\frac{1}{2}$  *ri* distant by jinrikisha, is a small temple of the Tendai sect, known as *Shinobu Mojizuri Kannon*, where, in a pagoda are enshrined images of the *Gochi Nyorai*, or Five Personifications of Wisdom. The *Mojizuri-ishi*, or "letter-rubbing stone", is a huge block of granite to which frequent allusion is made in Japanese poetry; but neither the origin nor the appropriateness of the name of the stone can be verified.

Tradition asserts that the plain in which Fukushima lies was anciently the site of a large lake, near whose centre *Shinobu-yama* formed an island. History makes no mention of the town until some three or four hundred years ago, while *Iizaka*, just beyond the plain, is frequently referred to. When Yoshitsune, flying northward from the machinations of Yoritomo, found refuge in the castle of *Otori*, near *Iizaka*, it is said that he reached it by the circuitous road which still skirts the base of *Azuma-yama*, because no shorter route then existed. Further, a stone tablet near the *Shinobu* stone records the arrival there of an official from *Kyōto* by boat from the west side of the lake.

[To the W. of Fukushima rises **Azuma-yama** (6,365 ft.), a volcano which has been the scene of several eruptions since the year 1893.

The latest occurred in July, 1900. The ashes covered the country for a distance of 5 miles, accumulating in some places to a depth of 5 ft. The crater then formed measures about

300 ft. in diameter, and as many in depth.

The way to *Azuma-yama* passes through *Nibasaka*,  $4\frac{1}{2}$  m. by train from Fukushima, and *Takayu*,  $2\frac{1}{2}$  *ri* on foot, where sleep at inn with sulphur spring; thence 4 to 5 hrs. walk to the summit of the mountain, where the main crater, now extinct, is occupied by a beautiful lake,  $\frac{1}{2}$  m. in diameter.]

A light railway runs from Fukushima station via *Nagaoka*, the next station, to the mineral baths of *Iizaka* (*Inn*, \*Kwasui-kwan) in  $1\frac{1}{2}$  hr.—An interesting  $1\frac{1}{2}$  hr. walk from *Iizaka* is to the *Anabara gorge*, where the river narrows and rushes with great velocity between lofty cliffs, and there are sulphur springs on the bank.

From *Kaori*, the silver mines of *Handa* may be reached in 1 hr. Here the hills close in on the l., the line climbing up their lower slopes. The view r. of the plain, and of the coast range that separates it from the Pacific Ocean, is very striking. Some interesting river scenery is to be found a few miles to the west of

**Shiroishi**, at the hot springs of *Obara*, and, 1 hr. beyond by jinrikisha, at the *Zaimoku-iwa*, or "Timber Rocks," so called from their stratified formation.

**Ōgawara** is the nearest station to the saline springs of *Aone*.

[A good excursion from *Aone* is to the summit of **Zō-ō-san** (6,440 ft.), a volcano, now quiescent. Distance 3 *ri*, half of which is a gentle ascent through an oak forest. Shrines stand on the two highest points. A lake occupies what apparently was the crater. By going round this lake, the descent to *Aone* may be made by a path different from the ascent.]

For several miles the line follows



the r. bank of the Shiroishi-gawa, the old highway, with its stately avenue of cryptomerias, marking the l. bank, until both are crossed and the river finally lost sight of near *Tsukinoki*.

**Iwanuma** is the junction where the East Coast Railway (see p. 221) joins the Northern line. Hence we proceed through level country to

**Sendai** (Sendai Hotel, Mutsu Hotel, Europ. style, opposite station; \**Harikyū*, Europ. dishes, and many others). This town, capital of the province of Rikuzen and of the prefecture of Miyagi, is situated on the l. bank of the Hirose-gawa, and was formerly the seat of Date Mutsu-no-Kami, the greatest of the northern Daimyōs. The castle, a fine natural stronghold, lying on the r. bank of the river, was partially destroyed during the civil war of 1868. The remaining portion is used as quarters for the officers of the garrison, and is not open to the public. Sendai is noted for its manufacture of ornamental articles, such as *tflays*, etc., made of fossil wood (*jindai-boku*), which is found in a hill near the town, for chests of drawers (*tansu*) with elaborate ornamental iron fittings, also for a kind of cloth called *shifu-ori*, made of silk and paper and suitable for summer use. There is a permanent Industrial Exhibition (*Hakubutsu-kwan*), where specimens of the chief industries of the province are for sale. The small Public Garden (*Sakura-ga-oka*), with many cherry-trees, commands a good view towards the castle and the mountain ranges beyond. The *Convict Prison* of Sendai is one of the largest in Japan. Outside the city, at *Aramaki* on the N., are numerous potteries for the manufacture of coarse pans and jars.

Though Sendai is ordinarily treated as a mere place of rest by the traveller en route to Matsushima or Yezo, a few hours may profitably be spent there in visit-

ing the temple of *Zuihō-den*, where lie the ashes of Date Masamune, and returning via Atago-san. The temple stands on *Zuihō-san*, a part of the old castle grounds, and is approached by an avenue of lofty cedars. Just beyond the first *torii* is a large stone tablet, erected to the memory of over a hundred Sendai men who fell combating the Satsuma Rebellion. The temple is then reached by a flight of steps. The sixteen-petalled chrysanthemum (a crest on the outer gate retained by special permission of the Emperor), and the fine bronze cistern close by, deserve inspection. The *Haiden* is of black lacquer, with coloured cornices. The *Kara-mon* gate has some good carvings of tigers and dragons; but they are inferior to those on the *Oku-no-in*, where the projecting rafters take the shape of carvings of mythological monsters. Within is the tomb, having upon it a finely executed statue of Date Masamune. On each side of the *Oku-no-in* stand stone monuments to the memory of twenty faithful retainers who, when their lord died, sacrificed their own lives in order to follow him to the land of shades. The place is surrounded by lofty cryptomerias, and resembles, but on a much less magnificent scale, the site of Ieyasu's tomb at Nikkō. The monument close by, erected by Date Masamoto, records the loss of a thousand men of Sendai in the war of the Restoration. Two other temples of some local note stand close to *Zuihō-den* on the opposite side of the road.

A path leads down the valley behind, then up *Atago-san*, which is a ridge facing the town and commanding a beautiful view:—the river winds round the foot of the hill, the city spreads out in front embedded in a mass of foliage, the "seven hills" of Nana-tsu-mori stand in a row behind, while r. stretches a broken country consisting of uplands dotted with clumps of trees, and an open plain

beyond extending to the sea. The summit of Kinkwa-zan is also visible on clear days.

In spring-time, the centre of attraction to the townsfolk is the cherry plantation and avenue of the temple of *Shaka*.

[A day's jinrikisha journey (16½ *ri*) through delightful scenery, takes one from Sendai to *Tendō*, a station near Yamagata, see Route 74. The best place on the way is the hot spring resort of *Sakunami*, 7 *ri* from Sendai.]

Diverging to the E., the railway line passes through a fertile stretch of country, with little to arrest the traveller's attention.

**Matsushima** (*Inn*, at station) takes its name from the pine-clad isles in the Bay of Sendai, 1 *ri* distant. For a description of this celebrated spot, see Route 73. Between this station and the next, we pass r., a large mere called *Shinai-numa*. A private line of railway runs from *Kogota* to *Ishi-no-maki*, at the mouth of the *Kitakami-gawa*, a distance of 17½ miles. The saddle-shaped peak in the distance, far to the l. of the station of *Ishikoshi*, is one of the many Japanese mountains called *Koma-ga-take*, or "Pony Peak."

**Ichi-no-seki** (*Inn*, *Ishibashi*) lies in a valley on the banks of the *Iwai-gawa*. Here the railway strikes another valley, that of the *Kitakami-gawa*, which it follows up past *Morioka*.

This important river rises at the vill. of *Midō* on the northern frontier of the province of *Rikuchū*, and has a course of about 175 m. due S. to *Ko-Funakoshi*, where it divides into two branches, one flowing S. into the Bay of Sendai at *Ishi-no-maki*, the other into the Pacific Ocean. It has numerous affluents, and affords ready means of transport for the produce of the large area drained by it.

[From *Kozenji* (no accommodation), 1 *ri* from *Ichi-no-seki* by jinrikisha, small steamers run

every other day to *Ishi-no-maki* and *Shiogama*, starting early, and reaching *Ishi-no-maki* about noon. After a short stay, the steamer ascends the river again to enter the *Nobiru Canal*, and then passing through the *Matsushima* archipelago, reaches *Shiogama* about 4 P. M. Delays, however, are frequent. The river scenery is pretty in parts. Fishing-stations, from which large square nets are dropped into the river by levers, are seen on the perpendicular bluffs.]

**Hira-izumi**. At a distance of 20 *chō* from this station stands the far-famed monastery of **Chūsonji**, in which many relics of *Yoshitsune*, and *Benkei* (pp. 86 and 71) and other mediæval warriors are preserved.

*Chūsonji* was founded by *Jikaku Daishi* in the 9th century, and attained its greatest prosperity under the patronage of *Fujiwara Kiyohira* at the beginning of the 12th century. The buildings once numbered as many as forty, with dwellings for three hundred priests.

There are no jinrikishas at *Hira-izumi*. The approach to *Chūsonji* is up an avenue of grand cryptomerias. The principal buildings shown are the *Jizō-dō*, *Konjiki-dō*, *Issaikyō-dō*, and *Benzaiten-dō*. All are plain wooden structures, except for some carvings and flower-paintings on the *Jizō-dō*, the first building met with on the l. of the avenue. It contains images of *Yoshitsune* and *Benkei*. In the *Issaikyō-dō* are three sets of the sutras that form the canon of Buddhist scripture,—one a manuscript in gold letters, another in alternate lines of gold and silver, the third a printed copy dating from the Sung dynasty of China. The most interesting building is the *Konjiki-dō*, once covered with a coating of gold that gave it the name of *Hikaru-dō*, or Glittering Hall, by which it is still most

commonly known; but only faint traces of the gilding are now discernible. In it repose the ashes of three redoubtable members of the Fujiwara family,—Kiyohira, Hidehira, and Motohira. The main internal pillars are lacquered and inlaid with a kind of mother-of-pearl work called *shippō zōgan*. On each of these are also observable traces of representations of twelve Buddhist deities. Here as elsewhere, however, time and neglect have left their mark. Among the treasures most prized, are two pictures of Chūsonji by Kanaoka (p. 56) also portraits of Yoshitsune and Benkei,—good bold pieces of colouring. The relics here include some fine images of the chief deities worshipped by the Tendai sect. Benkei's sword and other possessions may be seen in the *Benzaiten-dō*. There is also a small museum which contains ancient kakemono, scrolls, weapons, etc. On the hill just opposite Chūsonji (across the railway) and above some cliffs rising from the river, stood Yoshitsune's residence (*Taka-date*), now marked by a shrine, from which one of the best views of the valley of the Kitakami-gawa is obtained.—The visitor with an hour to spare might devote it to the remains of the temple of *Moetsuji* and the pond attached said to have been made by Hidehira. They lie within a few minutes of Hira-izumi station. Just before reaching

**Maisawa**, the *Koromo-gawa* is crossed,—a river celebrated as the scene of the battle that ended the hero Yoshitsune's career. Notice, for many miles onward, how the wide rice plain is dotted with farmsteads, each protected by its grove of pine-trees. Near

**Mizusawa** (*Inn*, Kame-nasu), is the site of the ancient military headquarters (*Chinju-fu*) of the Governor-General of Ōshū, a name which in early times included all N.E. Japan. The *Wagakawa*, a

tributary of the Kitakami, is crossed just before reaching

**Kurosawa-jiri** (*Inn*, Nambu Hotel). Here a picturesque road to *Yokote* (see p. 495) leads W. by the valley of the *Wagakawa* and over the mountains.

**Hanamaki**. Three and a half *ri* from this place, up the valley of the *Toyosawa*, lie the hot springs of *Ōsawa*; 1 *ri* further are *Namari* and *Nishi Namari* (*Inn*, *Meiji-kwan*), also spas, the latter of which affords the best accommodation. The water is strongly impregnated with alum. *Jinrikishas* and *basha* available all the way. The most prominent mountains seen on the E. are *Rokka-uchiyama* and *Hayachine-yama*; on the W., *Nanshō-zan* and *Ganju-san*. After passing *Hizume*, the line continues along the r. bank of the *Kitakami-gawa*, and crosses the river *Shizuku-ishi* at its junction with the *Kitakami* before entering

**Morioka** (*Inns*, *Mutsu-kwan*, at station; *Takayō*, in *Muika-chō*). This, the capital of the prefecture of *Iwate* and formerly the seat of the *Daimyō* of *Nambu*, lies 1 m. distant from its station, and is prettily situated in a plain guarded by *Ganju-san* and other lofty mountains. *Morioka* is noted for its kettles, spun-silk goods, and fruit, American apples and quinces being now extensively grown.—About 1 *ri* from the town, a grove of cryptomerias is seen on a bluff overhanging the river. Here it was that the rebel *Abe-no-Sadatō* had his castle, which after a stubborn resistance, was overthrown by *Hachiman Tarō* (see p. 73).

Among the hills to the E. of the town stand a number of decaying Buddhist temples, the best of which is *Hō-onji*, possessing well-preserved gilt images of the *Five Hundred Rakan*. The sepia drawing of a flying dragon on the ceiling, by an artist of the *Kanō* school, displays much merit. Beyond the temples lie the graves of the *Nambu* family on a

bluff, whence a good view may be had of the town and valley.

The former castle grounds have been prettily laid out as a park.

[Ganju-san, also called *Iwate-san* (6,800 ft.), is, from its regular logarithmic curves, a beautiful object to those traveling up or down the Northern line. It can be ascended from Morioka by starting early in a jinrikisha with two men, and going to the sulphur baths of *Daishaku*, 7 ri distant on the lower slopes of the mountain, the water for which is brought down in pipes from *Amihari*, 2 miles higher up. The jinrikisha should be left at the hamlet for the return journey.

It is a day's climb from Daishaku to the top of Ganju-san and back; but the traveller has two nights' rest, and hot sulphur baths to refresh his weary limbs. The ascent is easy for the first few miles; but gradually it begins to zig-zag up, between, and over the roots of trees. Sometimes it follows the ridge of a spur, and then descends to cross a valley, in one place coming out on a solfatara, where hot water boils up and mingles with a cold stream. The structure of the mountain may be compared to three joints of a telescope, there being a lower thick cone, then a rim or crater, then a second cone followed by a second rim or crater, and finally a third cone. On reaching the outside of the first crater, a slight detour brings one to a ridge separating two little lakes. From this spot there is another steep climb to the rim of the second crater, on the floor of which stands a hut for pilgrims. The last part of the ascent from here is up a slope of fine lapilli, inclined at an angle of 27°. The top of the mountain is

really the knife-like edge of another crater,  $\frac{1}{2}$  mile in diameter, in whose centre rises a small cone breached on its S.E. side.

On returning, it is better to take the direct road towards the vill. of *Shizuku-ishi* (4 ri 7 *chō* from Morioka), crossing the ridge of the outside crater just behind the pilgrims' hut, and descending a long rocky spur. The return from Daishaku may be varied by crossing the river *Shizuku-ishi* at the ferry, and going to the pleasant hot springs of *Tsunagi*. By following a short way further up the valley, the baths of *Ōshuku*, or *Uguisu-no-yado* (the "Nightingales' Abode"), are reached. From this place the road to Morioka, some 13 m., leads along the r. bank of the river *Shizuku-ishi*.

Those pressed for time can ascend Ganju-san most expeditiously from *Yanagizawa-mura*, about 4 ri from Morioka, starting on horseback in the afternoon. The accommodation is poor; but by engaging guides and using torches, the ascent can be begun about midnight and the top reached at daylight,—distance only 2 ri 23 *chō*. The climb is so steep in places that chains are fastened in the rocks to hold on by.]

Leaving Morioka, we enter on by far the finest section of the whole railway journey,—5 hrs. of constant picturesque change, occasionally recalling parts of Scotland. The line first runs over a moor at the base of Ganju-san, to

*Kōma*, where to the immediate r. rises another lovely cone called *Himegami-dake*. Behind it, on the slopes of *Satoyama*, is a stud for the Imperial stables.

Apropos of this, it may be interesting to note that mares are almost exclusively used in Northern Japan, whereas in

Tōkyō and its neighbourhood only stations are to be seen.

A good road leads l. from this station to the mining district of *Kamuno*, distant some 14 *ri*. The *Kitakami-gawa*, which we have so long followed, is crossed before *Kawaguchi*, whence between pine-clad hills to *Numakunai*, the last vill. in the valley of the *Kitakami*, and over the *Nakayama-tōge* into the valley of the *Mabechi-gawa*.

**Nakayama**, at the summit of the pass, 1,500 ft. above the sea, is the highest point reached on the whole journey from Tōkyō to Aomori. In the immediate vicinity is a large remount depot of the War Department. Delightful is now the run down the narrow valley of the *Mabechi-gawa*, amongst hills crowned with every variety of timber, the river flashing in and out as the train crosses and recrosses it. Lacquer-trees line the pathways, and dot the fields at the base of the hills. But the views on this part of the journey gain greatly from being taken in the reverse direction. Many long tunnels occur in this section. After

### Ichi-no-he (*Inn*, Horiguchi),

*Ichi-no-he* means the "first gate" or "outpost," *San-no-he* the third, and so on, the occurrence of these peculiar names in North-Eastern Japan being referable to their origin in successive posts of defence against the Aino aborigines.

occurs the longest of these tunnels,  $\frac{3}{4}$  m., on emerging from which we are greeted by a magnificent view, including r. the ridge of *Sue-no-matsu-yama*, celebrated in classical poetry.

A well-known stanza runs as follows:

*Chigiriki na*  
*Katami ni sode wo*  
*Shibori-tsutsu*  
*Sue-no-matsu-yama*  
*Nami kosaji to wa*

which conveys a vow of mutual love to last till the billows shall o'ertop this mountain's crest, that is, forever.

**Fukuoka** (*Inn*, Murai), the best

town between Morioka and Aomori, lies in a valley  $1\frac{1}{2}$  m. to the N.E. of its station. Notice the number of apple orchards around *Kintaichi*.

**San-no-he** (*Inns*, Takko, Wada) is 1 *ri* south of its station. The conspicuous peak on the immediate r. of the line is *Nagui-dake* (2,660 ft.), which can be easily climbed in 2 hrs., and affords a remarkable view, including *Hera-dake* and *Hakodaya-yama*.—A rough road runs from *San-no-he* to *Yasumiya*, situated on the S.E. end of lovely *Lake Towada*, about 12 *ri* on horseback over the *Furukura* pass; but the lake is best approached from *Ōdate* (p. 496).

The most picturesque portion of the journey is now over. The railway, on leaving *San-no-he*, abandons the ancient highway, and makes a detour to the east.

[The *Ōshū Kaidō* passes through several fair-sized towns, and over rolling country appropriate to grazing purposes. *Sam-bon-gi*, one of the chief places on the way, deserves a visit from those interested in horse-breeding. It lies 4 *ri* from *Furumaki*, a station further on. From *Sam-bon-gi* one may proceed to *Shichi-no-he*, 3 *ri*, whence to the chief Government stud on the slope of *Hachiman-dake*, 2 *ri* more.]

**Shiriuchi** stands in an extensive rice-plain watered by the *Mabechi-gawa*, which by this time has become a wide sluggish stream, with low hills in the distance on every side. A branch line leads hence to the seaport of *Hachi-no-he* (*Inn*, *Wakamatsu Hotel*), 5 miles, near which lies the local holiday resort of *Same*. A short distance beyond

**Shimoda**, we cross the *Momoi-shi-gawa*, a stream running out of *Lake Towada* and reputed to afford good salmon fishing; thence over moorland, where horses and cattle are bred, to

**Numasaki**, situated on the borders of the *Kogawara Lagoon*, whose two parts are known respectively as Ane-numa and Imôto-numa, or the Elder and Younger Sister.

**Noheji** (*Inn*, Kasumi-ya) is a port at the S.E. corner of Aomori Bay, from which a coast road runs due N. to the peninsula of Tonami (see Rte. 77). The line now follows the shore of Aomori Bay, partly under snow-sheds, to *Kominato*, and crosses the little peninsula that divides the bay into two parts. Here the prettily shaped hills of *Tsugaru* show up to the l., like an assemblage of miniature Fujis. Continuing past

**Asamushi** (*Inn*, Tōku-kwan), noted for its hot springs and sea-bathing, and along the rocky shore, we at length reach Aomori, which has two stations, viz. *Uramachi* and

**Aomori** (*Restaurant* (Europ. food) at station, known as *machi-ai*, useful when only awaiting train or steamer; *Inns*, Kagi-ya, with Europ. restt. at station; *Nakashima*). This, the capital of the prefecture of the same name, stands at the head of Aomori Bay and at the mouth of the small river Arakawa, which drains an extensive plain shut in by high hills. Quantities of salmon are caught in the bay; and besides dried salmon and sharks' fins, furs from Yezo, and cheap lacquer are obtained here. The lacquer is of a peculiar variety, called *Tsugarunuri*, striped or marbled in several colours. Dainty basket-ware, made of a creeper called *akebi*, is manufactured in large quantities. Aomori is the chief outlet for the large migration of country-people, who annually cross over to Yezo in the spring for the fisheries on the coast of that island, returning in autumn to their homes on the mainland.

There is steam communication, twice daily, between Aomori and Hakodate, the distance of 56 miles taking 5 hrs.; daily (leaving at

night) between Aomori and Muro-ran, taking 12 hrs. The Hakodate boats provide European food.

## ROUTE 70.

### WAKAMATSU AND BANDAI-SAN.

The traveller starting from Tōkyō has a 6½ hrs. journey by the Northern Railway (see previous Route) to Kōriyama, where he changes to the *Gan-Etsu Railway*, of which the following is the schedule. Time, 3 hrs.; or 10½ hrs. in all, including stoppage at Kōriyama.

Distance from Kōriyama	Names of Stations
Miles	KōRIYAMA
5	Hori-no-uchi
7½	Akogashima
9¼	Atami
12½	Nakayama
17	Yamagata
19½	Sekito
20¾	Kawageta
23	Inawashiro
25¾	Okina-jima
31	Ōdera
36½	Hirota
39½	WAKAMATSU

Running across the plain in a north-westerly direction, the line enters a very narrow valley at *Atami*, where there are mineral springs. Beyond *Nakayama*, observe r. a fine waterfall, power from which supplies Kōriyama with the electric light. The train passes through a long tunnel and some snow-sheds on its way to

**Yamagata** (*Inn*, Hōrai-ya),

which lies on the eastern shore of *Lake Inawashiro*, a large sheet of water measuring about 4 *ri* in every direction, and almost surrounded by thickly wooded hills. Above these last, on the N. shore, rises the sharp summit of Bandai-san.

Lake Inawashiro appears to be a depression formed by evaporation of the ground, resulting from the copious outpourings of volcano matter in its vicinity. Its principal feeder, the river Nagase, the upper course of which was entirely stopped by the debris swept down during the eruption of 1888, again became the main source of supply after the formation of Lake Hibara by that eruption. It is plentifully stocked with salmon-trout and other fish.

Another tunnel, and the Bandai group looms up grandly in front. After crossing the Naruse-gawa, the line sweeps round the base of the mountain. Of the lake only glimpses can be obtained. The small town of

*Inawashiro* (*Inn*, *Ise-ya*), though not situated quite so close to the path up Bandai-san as the next wayside station, *Okina-jima*, is to be preferred, for the ease of getting horses and guides. But some prefer to go on and sleep at Wakamatsu, and take the first train back in the morning, guides, etc., being arranged for by telegraph. After passing *Okina-jima*, the gradient becomes steep, and between *Odera* and *Hirota*, which latter station stands at the bottom of the col, there is an extensive cutting through agglomerate. This formation doubtless testifies to many ancient eruptions; some of the andesite blocks are of enormous size.

*Wakamatsu* (*Inn*, *\*Shimizu-ya*), formerly the castle-town of the Daimyō of Aizu, is situated nearly in the centre of a great oval plain of from 10 to 12 *ri* in its longest diameter, constituting what is properly called the *Aizu district*. The plain is fertile and watered by many streams. *Wakamatsu* produces

quantities of cheap lacquer (*Aizunuri*), — bowls, trays, luncheon-boxes, etc., for domestic use.

The Aizu clan specially distinguished itself fighting on the Shōgun's side during the civil war of 1868.—indeed, their enemies termed them "the root of the rebellion." Even lads of fourteen and fifteen years followed their fathers into the field. Many ladies, too, put an end to their lives rather than submit to the foe. On the hill called *Iimori-san*, about 1 *ri* to the E. of the town, lie the graves of the *Byakko-tai*, or "White Tiger Band,"—nineteen young men who committed *harakiri* when, a fire breaking out in the vicinity of the castle, they thought that the castle itself had been captured.

The Daimyō's castle—the last to stand out for the Shōgun—occupied low ground on the southern outskirts of the town; but the buildings have been destroyed. The massive stone walls, some fine old trees, and ruins of moats still sufficiently attest the former grandeur of the place.

Some travellers might prefer to stay at *Higashi-yama* (*Inn*, *\*Shintaki*), a village of tea-houses 30 *chō* to the S.E. of the town, situated in a deep wooded ravine through which flows a brawling stream, and much frequented on account of its hot springs. The waters, which gush out of the rocks on the r. bank and are led into the tea-houses, have neither taste nor smell. Their temperature varies from 122° to 131° F. (A mountain road, with fine scenery and fair accommodation runs hence to *Shirakawa* (16 *ri*) on the Northern Railway.)

*Bandai-san* is the collective name of a group of peaks consisting of Ō-Bandai, Kushi-ga-mine, and Akahani-yama, surrounding an elevated plain called *Numa-no-taira*. A fourth peak, called *Ko-Bandai*, disappeared in the eruption described below. This group, which stands on the N. side of Lake Inawashiro, forms a conspicuous object in the landscape, Ō-Bandai, or "Great Bandai," being the most prominent of the peaks. *Numa-no-*

taira is supposed to be the remains of the original crater, and the peaks mentioned are probably parts of the wall that encircled it. Within it were several small lakes or pools, as its name (lit. "marsh flat") implies. It was also covered with dense forests, which were destroyed in the last great eruption.

"On the morning of July 15th, 1888, the weather in the Bandai district was fine, there being scarcely a cloud; and a gentle breeze was blowing from the W.N.W. Soon after 7 o'clock, curious rumbling noises were heard, which the people thought to be the sound of distant thunder. At about half-past 7, there occurred a tolerably severe earthquake, which lasted more than 20 seconds. This was followed soon after by a most violent shaking of the ground. At 7.45, while the ground was still heaving, the eruption of Ko-Bandai-san took place. A dense column of steam and dust shot into the air, making a tremendous noise. Explosions followed one after another, in all to the number of 15 or 20, the steam on each occasion except the last being described as having attained a height above the peaks about equivalent to that of Ō-Bandai as seen from Inawashiro, that is to say, some 1,280 metres, or 4,200 ft. The last explosion, however, is said to have projected its discharge almost horizontally towards the valley on the N. The main eruptions lasted for a minute or more, and were accompanied by thundering sounds which, though rapidly lessening in intensity, continued for nearly two hours. Meanwhile the dust and steam rapidly ascended, and spread into a great cloud like an open umbrella in shape, at a height equal to at least three or four times that of Ō-Bandai. At the immediate foot of the mountain there was a rain of hot scalding ashes, accompanied by pitchy darkness. A little later, the darkness was still great, and a smart shower of rain fell, lasting for about five minutes. The rain was quite warm. While darkness as aforesaid still shrouded the region, a mighty avalanche of earth and rock rushed at terrific speed down the mountain slopes, buried the Nagase valley with its villages and people, and devastated an area of more than 70 square kilometres, or 27 square miles."—(Abridged from an account published by Professors Sekiya and Kikuchi.)

The total number of lives lost in this great cataclysm was 461. Four hamlets were completely buried, together with their inhabitants and cattle, and seven villages were partially destroyed. Whole forests were levelled by the shock, and rivers were blocked up by the ejected

mud and rocks. The dammed-up waters of the Nagase-gawa formed three considerable lakes, one of which, L. Hibara, is 8 miles long, and from 1 m. to 2 m. broad.

In order to visit the site of the great eruption, the traveller takes either jinrikisha from Inawashiro for about 1 ri, or horse (which can also go a considerable way up the mountain). A path leads over the grassy moor skirting Ō-Bandai, which it climbs for a long distance, reaching *Yamanaka Onsen* in about 2 hours. Thence the track follows the brink of the abyss, the last 1000 ft. being so steep as to necessitate clambering on hands and knees. This final scramble brings one to an overhanging edge, the line of fracture on Ko-Bandai, whence the scene of devastation far below bursts upon the eye with bewildering suddenness. The seat of the great explosion is yellowish mud streaked red, with patches of every colour. From numerous vents along the rifts, steam still escapes, accompanied by loud roarings and sulphur jets. To the N.W. stretches an area 8 miles long, which is a desolation of mud and rocks, dotted with pools of sulphurous water.

It is possible to make the circuit of the Bandai group by following a track over the devastated area, and via the hamlets of *Nagasaka* and *Mine*; but this makes a very long and arduous day. Instead of attempting this, one may descend direct via *Ottate Onsen* (about 2 ri) and *Gosharamba* (20 chō), whence 20 chō more, practicable for jinrikishas (if sent on from Inawashiro), to *Okina-jima* station.

The ascent to the summit of Ō-Bandai (5,830 ft. above sea-level) involves some stiff climbing, especially on the upper part, which has a gradient of 35°. It is a sharp peak, terminating on one side in a sheer precipitous descent, and affords not only the most comprehensive view of the devastated area, but an extensive panorama to the south



and west, including the range of mountains on the borders of Hida and Etchū.

## ROUTE 71.

FROM NIIGATA TO WAKAMATSU  
BY THE VALLEY OF THE AGANO-GAWA.

### Itinerary.

NIIGATA to Niitsu, by rail in $\frac{1}{2}$ hr.			
NIITSU to:—	Ri	Chō	M.
Yasuda*.....	4	33	12
KOMATSU .....	1	30	$4\frac{1}{2}$
Kami-koyado .....	1	2	$2\frac{1}{2}$
Shirakawa.....	2	15	6
TSUGAWA .....	2	15	6
Torii .....	3	6	$7\frac{1}{2}$
Mureoka .....	2	9	$5\frac{1}{2}$
NOZAWA.....	1	26	$4\frac{1}{2}$
Kata-kado.....	3	16	$8\frac{1}{2}$
Bange .....	1	28	$4\frac{1}{2}$
WAKAMATSU.....	3	13	$8\frac{1}{2}$
Total .....	28	13	$69\frac{1}{2}$

Time, 2 days, with one man to the jinrikisha as far as *Tsugawa*, whence two men. The first night must be spent at *Tsugawa*, though this makes the second day's journey very long, the only other decent stopping-place being *Nozawa*, which is too far on. The road is excellent throughout, leading over the wide rice plain as far as *Komatsu*, whence along the valley of the *Agano-gawa*. The placidly flowing stream, dotted with the white sails of the boats that do most of the trade in this region, and the steep green hills of various shapes, combine to make a

\*The railway under construction connecting Niitsu with Wakamatsu more or less follows this route. At present (1913) it is open from Niitsu to *Uma-oroshi* (*Maotōshi*), 12 m., and from *Yamato* to *Wakamatsu*, 17 m.

charming scene, which culminates a couple of miles before *Tsugawa* in grand palisades of rock. Travelers in the opposite direction sometimes do this portion by boat. The copper mine of *Kusakura*, one of the largest in Japan, may be made the object of a day's excursion from *Tsugawa*.

After *Tsugawa*, the way to *Wakamatsu* leads over several hills,—the *Torii-tōge*, *Kuruma-tōge*, and *Tabane-matsu-tōge*, all now levelled down to an easy gradient. From the top of the *Kuruma-tōge*, *Bandai-san* (6,230 ft.) to its l.) is seen towering beyond the plain of *Aizu*, which is entered at a place called *Kitanomiya*, about 1 ri short of *Bange*. The *Agano-gawa* is seen again on the second day's journey, with lower cliffs.

**Wakamatsu** (see p. 486).

## ROUTE 72.

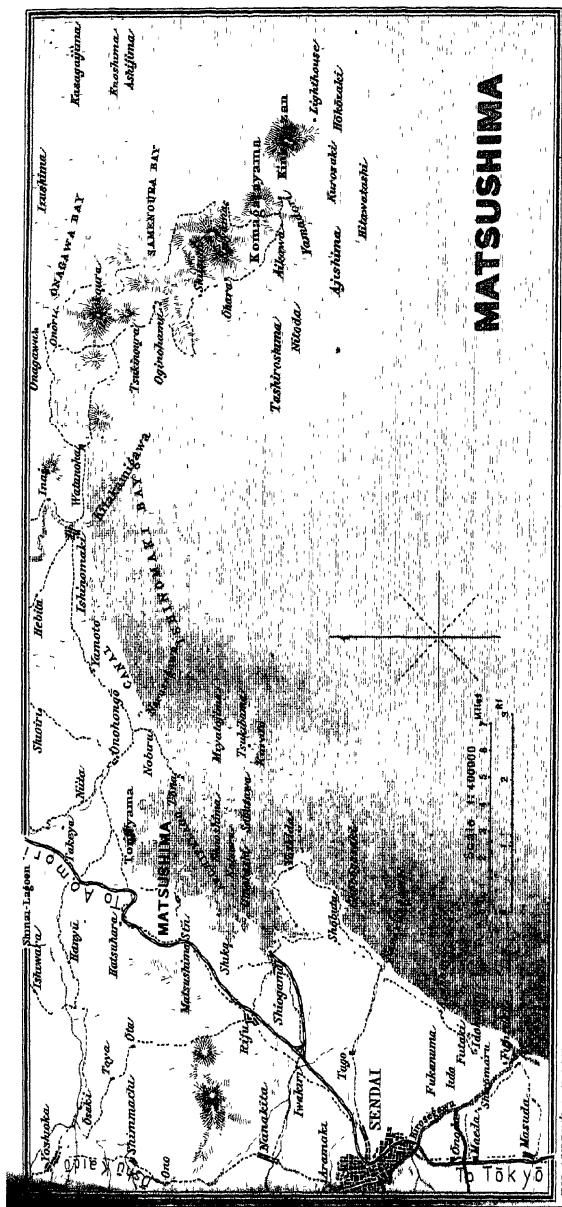
FROM NIIGATA TO TSURU-GA-OKA.

### Itinerary.

NIIGATA to:—	Ri	Chō	M.
Kisaki .....	4	—	$9\frac{3}{4}$
Shibata .....	3	12	$8\frac{1}{4}$
Nakajō .....	4	23	$11\frac{1}{4}$
Murakami.....	6	30	$16\frac{3}{4}$
Shiono-machi .....	4	—	$9\frac{3}{4}$
Nakamura.....	4	34	12
Nezumi-ga-seki ...	5	24	$13\frac{3}{4}$
Atsumi .....	2	18	6
Sanze.....	3	18	$8\frac{1}{2}$
TSURU-GA-OKA.	4	23	$11\frac{1}{2}$
Total .....	44	2	$107\frac{1}{4}$

The first part of the journey as far as *Shibata* may be done by rail. There is a good jinrikisha road the whole way. The best stopping-





FOR MURRAY'S HANDBOOK.

TÖYÖDÖ ENGRAVING OFFICE TÖKYÖ

places are *Shibata*, *Murakami*, and *Sanze*. The lamps which will be noticed in the rice-fields are lit at night to destroy insects.

The way is mostly level at first, leading through fields and hamlets.

**Murakami** (*Inn*, *Maru-yashi*) is a fair-sized town. After crossing the *Miomote-gawa* near its mouth,

[This river is noted for its beauty.

A road, sometimes degenerating into a mere mountain track, leads along it via *Iwa-kuzure*, and over the *Ōzawa* and *Toyabātōge*, to the hamlet of *Miomote*, approximately 10 *ri*, whence 5½ *ri* of very rough walking to *Funato*, from which latter vill. jinrikishas are practicable for the final 15½ *ri* into *Yonezawa* (p. 493). *Asahi-dake* (7,030 ft.) a fine granite mountain, rises a little to the N.E.]

we see to the r. the Echigo Fuji, a double-crested mountain, together with others most varied in size and contour. Clusters of pine and cryptomeria, and the never-ending green of a rich cultivation along the lower level and of the grassy and leafy heights, contribute to the charm of the landscape.

On leaving *Murakami*, the first few miles are level or undulating, after which comes a succession of long ascents and descents through fine wooded hills. The principal sight on the way is *Urushi-jinja*, a striking mass of grey rock, which towers romantically above a purling brook half-shrouded in live oaks and creepers.

Legend avers that the hero Hachiman Tarō here built a roof of arrows as a shelter from the weather, when he had defeated his foes in this mountain fastness. Hence the name (or rather perhaps the name may have given rise to the story) of *Yabuki Daimyōjin*, lit. the "God of the Arrow-roofing," under which this warrior is here worshipped.

After *Nakamura*, there is a long descent with glimpses of the sea ahead; then more hills. The coast

is finally reached at *Ōkaru*, and later on, several tunnels are encountered.

[Crossing the *Atsumi-gawa*, a road leads up the river for about 2 m. to *Yu-Atsumi*, locally known as *Onsen*, that is "the hot spring." It possesses hot sulphur baths and good accommodation.]

At *Sanze* (*Inn*, *Akita-ya*), whence *basha* are available to *Tsuru-ga-oka*, the road turns inland, and after some small hills, drops down into a rice plain, which it traverses until *Tsuru-ga-oka* is reached (see Rte. 75).

## ROUTE 73.

### MATSUSHIMA.

#### 1. MATSUSHIMA. 2. KINKWA-ZAN.

##### 1.—MATSUSHIMA.

By train from Sendai on the Northern Railway to *Shiogama* in ½ hr. by branch line.

The archipelago of pine-clad islets collectively bearing the name of *Matsushima* has been famed for its beauty ever since Northern Japan was conquered from the Aino aborigines in the 8th century, and ranks as one of the *San-kei*, or "Three Great Views" of the empire, the other two being *Miyajima* and *Ama-no-Hashidate*. A lengthened form of the name, *Shiogama-no-Matsushima*, i. e., "the Pine Islands of *Shiogama*," is sometimes made use of, *Shiogama* being the town on the coast where the curious landscape begins.

The best way to see the islands is to row or sail across *Shiogama* to the hamlet which has borrowed the name of *Matsushima* (under 2 hrs. with a fair breeze). Persons pressed for time may return the same

day from Matsushima station (1 *ri* by jinrikisha from the Matsushima Hotel) to Sendai,  $\frac{3}{4}$  hr. by train.

**Shiogama** (*Inns*, Ōta-ya, Ebi-ya, near station and pier). The temple here, which once belonged to the Shingon sect of Buddhists, has been transferred to the worship of the Shintō god Shiogama Dai-myōjin, the reputed discoverer of the manufacture of salt by evaporation from sea-water, the word *Shio-gama* meaning Salt-Cauldron. In the temple court will be noticed a sun-dial inscribed with Roman figures.

It bears date 1783, and was presented by Rin Shihei, a writer noted for his zealous advocacy of the defence of the country against foreign aggression, which he prophetically foresaw.

There is likewise a handsome, though weather-beaten, iron lantern, presented in A.D. 1187. But in the temple's present state, the magnificent cryptomerias and other trees, in the midst of whose deep shade it stands, form the chief attraction of the place.—Shiogama is noted for its ink-stones.

On the sea-shore, 2 *ri* S. of Shiogama, is situated the watering-place of *Shōbutsu* (*Inn*, Daidō-kwan), with fine view.

About  $1\frac{1}{2}$  *ri* from Shiogama by jinrikisha, stands a stone monument called *Teubo-no-Ishi* to commemorate the former presence of a castle named *Taga Jō*, built in A.D. 724. At that time the Ainos still occupied the country to the north; and an inscription states that the frontier lay only 120 *ri* (probably of 6 *chō* each, that is 49 miles) distant. Old pottery is dug up in the vicinity.

From Shiogama to the hamlet of **Matsushima** (*Inns*, \*Matsushima Hotel, Tōgō Hotel, Europ. dishes), is a delightful sail amidst the promontories, bays, and islets, which stretch along the coast for 18 *ri* as far as Kinkwa-zan, the most celebrated of the group. Small steamers ply several times a day between Shiogama and Matsushima, the passage occupying about

1 hr.

There are said to be 88 islands between Shiogama and Matsushima, and 808 in all between Shiogama and Kinkwa-zan, of which very few are inhabited. But eight and its compounds are favourite round numbers with the Japanese, and moreover the smallest rocks are included in the enumeration. The average height of the islands is from 60 ft. to 80 ft., the highest is 300 ft. All are formed of white sandstone, into which the sea makes rapid inroads, hollowing out tunnels and archways in numerous places. Doubtless many of the smaller isles disappear by this process of erosion, while their number is maintained by the gradual breaking up of small promontories.

Each island, down to the least, has received a separate name, many of them fantastic, as "Buddha's Entry into Nirvana," "Question and Answer Island," "the Twelve Imperial Consorts," and so on; and no less fantastic than the names are the shapes of the islands themselves. In almost every available nook stands one of those thousand pine-trees that have given name and fame to the locality. The quaintest and most "Japanesey" spot of all is the islet of *Ōshima*, which is connected with the shore by tiny bridges. *Uma-hashī* is another always visited. At the hamlet of Matsushima, the temple of *Zuiganji*, containing the ancestral tablets of the Date family, well repays a visit. On the way thither, some large excavation (*Yezo-ana*) in the sandstone rock are passed. Their precise origin is unknown, but it would seem most reasonable to regard them as old quarries. In the outer court of the temple, in front of a small cave called *Hōshin ga Iwaya*, stand two large slate-stones with figures of Kwanon cut into the face. Notice also the bronze praying-wheel. There is a well-carved wooden figure of Date Masamune (see p. 71), in a shrine behind the high altar. The various apartments of the temple are handsomely decorated; and when the gold foil so lavishly

strewn about was fresh, the effect must have been very fine.—Specimens of non-hollow bamboo are brought for sale to the vill. of Matsushima, but being rare, are somewhat expensive. They are used for making seals.

A fine panorama of the archipelago may be obtained from the top of *Shin-Tomiyama*, 10 min. walk from the hotel. Those with time on hand are, however, recommended to take this on the way back from *Tomiyama*, a higher hill 2 *ri* distant, practicable by jinrikisha, except the last 3 *chō* leading up to the temple of Taikōji, which stands near the top of the ascent and is said to have been founded by the celebrated Tamura Maro (see p. 85). From this spot the eye wanders over a maze of islets and promontories, land and sea being mixed in inextricable but lovely confusion. In the direction of Shiogama, the double peak of *Shiraishi-no-take* may be descried in the blue distance, while to the r. rises the range dividing the province of Rikuzen from those of Ūzen and Ugo. Even Fuji is said to be visible in exceptionally clear autumn weather. The highest hill to the l. is on the island of *Funairi-shima*. Still another panorama of the islands can be gained from *Otake-mori*, which is best taken on the way going or coming from Shiogama, the climb up from the shore being only 3 *chō*.

Some curious methods of fishing are employed in the bay. One is a sort of labyrinth of finely split bamboos, which the fish enter but cannot escape from. Another device is the suspension of bundles of seaweed by ropes tied to bamboo sticks, which eels and other fish seek shelter in and are thus easily caught.

## 2.—KINKWA-ZAN.

If it is desired to include the sacred island of **Kinkwa-zan** in

the trip, the night must be spent at Shiogama, as the daily steamers call there early in the morning and do not touch at Matsushima. The passage takes 5 to 6 hrs. to *Aikawa*, a hamlet situated on a small bay to the W. of the channel separating Kinkwa-zan from the mainland. From Aikawa to the *Yamadori ferry* is a walk of a little more than 1 m. over a hill, the top of which affords an entrancing view of Kinkwa-zan and the entire Matsushima archipelago. A short descent leads thence to the ferry where boats ply across the strait to Kinkwa-zan, 2 miles distant.

The tame deer, with which the island abounds, form striking objects as they stand on projecting ledges of rock, or graze quietly by the side of the road that leads up through a wood consisting of pine, beech, and chestnut. There is no inn; but accommodation is provided at the official residences connected with the temple. Japanese fare is provided, and a guide furnished to conduct the visitor round the island.

Kinkwa-zan is one of the most renowned spots in the north, and has been, in spite of its comparative inaccessibility, the resort of pilgrims from all parts of Japan for centuries past. Such was its sanctity in old days, and such the inferior position assigned to the female sex that no members of the latter were allowed to gaze on the island, much less set foot on its soil. Some old customs still linger. For instance, the fishermen offer to the temple tithes of every catch of fish.—A quaint superstition prevails regarding the deer on Kinkwa-zan. Sick deer are said to be seen roaming about, their mouths tied up with *shimenawa* (the straw rope suspended before Shintō shrines), and refusing all food until they recover, when the bandage drops off. Monkeys are also said to live here, and to come down to the shore at neap-tides to get edible seaweed, which they bind round their bodies and carry off to the hills.

The origin of the name *Kinkwa-zan* ("golden-flower mountain") is obscure. Tradition asserts that gold was found on the island, then known as *Michinokuyama*; and the following lines in the *Man-yō-shū*, an anthology of the 8th

century, are supposed to refer to the discovery:

*Sumerogi no  
Miyo sakaen to  
Azuma naru  
Michinoku-yama ni  
Kogane hana saku*

which means, "To add lustre to the sovereign's august reign, golden flowers bloom in the mountains of Michinoku in the East." It is more probable, however, that it derived its name from the glitter of the quantity of mica found in the soil.

Kinkwa-zan sadly exemplifies the rapid disappearance of Japanese religious architecture and art. Until 1873 the shrine was Buddhist, and possessed splendid edifices. These, having been turned over to the official Shintō cult after the disestablishment of Buddhism, were partially pulled down, and the rest stripped of their ornaments. Two fires, the last of which occurred in 1897, completed the work of destruction. The Shintō buildings set up since then are insignificant. The chief festivals take place on the 10th May and 25th September.

The walk to the summit of Kinkwa-zan, 1,480 ft., takes about  $\frac{1}{2}$  hr. from the temple, being but some 16 *chō*. The path leads behind the main buildings, mostly through broken boulders and over the interlaced roots of beech-trees. The objects pointed out on the way are detached pieces of rock with fanciful designations. On one of these Kōbō Daishi is said to have sat in meditation. The glorious view from the summit repays the traveler for any difficulty he may have had in reaching Kinkwa-zan. Nothing obstructs the vista of the broad and blue Pacific; for the mountain, although densely wooded on all sides, slopes gradually down to the sea. On the W. side, the whole Matsushima archipelago is embraced,—even the outermost isles to the N., fringed with a thousand pines and encircled by white breakers. Komagata-yama, a higher peak to the N. W. on the mainland, shuts out the prospect in that direction only.

The small shrine on the top of Kinkwa-zan is dedicated to Wata-  
tsumi-no-Mikoto, the Shintō God of the Sea. A path from the summit

descends to the lighthouse and wireless station joining the *Pilgrims' Circuit*, another path round the island to which a whole day should, if possible, be devoted, as it affords glimpses of wild coast scenery unsurpassed on the N.E. coast. This circuit is estimated at from 5 to 6 *ri*.

A party wishing to do Kinkwa-zan in greater comfort may hire a small steamer by previous application at Shiogama. The island is thus reached direct without calling at Aikawa, and the return may be made the same day.

The stretch of coast between Matsushima and Kinkwa-zan includes the three ports, of *Nobiru*, *Ishi-no-maki*, and *Ogi-no-hama*, the two former being connected with Matsushima bay by a canal, 10 m. long. *Ishi-no-maki*, noted for its slatequarries and salmon fisheries, stands at the mouth of the river Kitakami, the natural outlet for the trade of the *district of Nambu* to the north. For the trip down this river, see p. 481. A line of railway connects *Ishi-no-maki* with *Kogota* (see p. 481).

## ROUTE 74.

FROM FUKUSHIMA TO YAMAGATA,  
AKITA, AND AOMORI.

[LAKE TOWADA.]

Distance from Fukushima	Names of Stations
Miles	FUKUSHIMA
4 $\frac{1}{2}$	Niwasaka
13 $\frac{1}{2}$	Itaya
16	Tōge
19	Ōsawa
23	Sekine

26	YONEZAWA
32½	Nuka-no-me
36	Akayu
41½	Nakagawa
48	Kami-no-yama
55½	YAMAGATA
60	Urushi-yama
63½	Tendō
67½	Jimmachi
71½	Tateoka
80	Ōshida
83½	Funagata
93½	SHINJŌ
103	Aramachi
109	Kamabuchi
116½	Nozoki
122	Innai
124½	Yokobori
132	Yuzawa
136½	Jūmonji
143	YOKOTE
150½	Iizume
154½	Ōmagari
158½	Jingūji
163	Kariwano
170	Sakai
178½	Wada
187	AKITA
191½	Tsuchisaki
195	Oiwake
199½	Ōkubo
204½	Gojō-no-me
211½	Kado
215½	Moritake
222	HATAORI
232½	Futatsui
240½	Takanosu
245½	Hayakuchi
251½	ŌDATE
255½	Shirasawa
260	Jimba
266½	Ikari-ga-seki
271½	Ōwani
279	HIROSAKI
283	Kawabe
288½	Namioka
291½	Daishaka
298½	Shinjō
302½	AOMORI

This, the most direct route to the important towns on the N.W. Coast, also affords an alternative means of reaching Aomori; but

owing to extensive rice-plains and much moorland, it cannot compare in scenic interest with the Northern Railway (Rte. 69); nor are any of the trains provided with dining cars. The great central range of mountains, which forms the backbone of the main island, divides the two routes.

Leaving Fukushima, the railway bends away to the N.W. to cross the mountains by the Itaya-tōge, 2,500 ft. above the sea. There is a delightful panoramic view of the plain, backed by the Iwaki hills, as the line begins to ascend, and before entering the series of tunnels—fourteen in number on this side of Itaya—on the boundary separating the provinces of Iwashiro and Uzen. For some miles the permanent way has been cut out of the sheer cliff, which rises perpendicularly on either side of the gorge to a considerable height, before commencing to slope upwards to the mountain tops. Two tunnels—the second a little over 1 m. in length—pierce the summit of the pass to Tōge; on the downward gradient to *Selcine*, there are three more. Sheds protect the line from the snow, which lies hereabouts until late in June. The bare and somewhat wild aspect of the Fukushima side gives place to comparative luxuriance of vegetation and cultivation on the other.

**Yonezawa** (*Inns*, Tōyō-kwan, Akane-ya) lies 17 *chō* from its station. Formerly the castle-town of the great Uesugi family, it stands near the S.E. extremity of a rich and fertile plain, surrounded by lofty mountains and watered by the Matsukawa and several tributary streams that form the upper waters of the Mogami-gawa. The castle has been razed to the ground; but the temple dedicated to Uesugi Kenshin (see p. 85) still remains.

Cultivated land dotted with mulberry plantations extends to the N.E. extremity of the plain, the line



afterwards entering some low gravelly hills.

**Akayu** (*Inns*, Minato-ya, Akayu Hotel, with private baths) is noted for its hot sulphur springs. The hill immediately behind the town, crowned by a temple of Hachiman, commands an extensive view.

**Kami-no-yama** (*Inns*, Yamashiro-ya, and many others) is pleasantly situated. It also boasts hot mineral baths, said to be efficacious in rheumatism. On leaving Kami-no-yama, we enter the plain in which stands

**Yamagata** (*Inns*, Gotō-ya, Kami-ya). This place, capital of the prefecture of the same name, is well-situated, and possesses silk filatures, broad clean streets, and fine shops. Excellent plum jelly (*noshi-ume*), made in thin layers, is produced here.—One *ri* E. of the town, the hill of *Chitose-yama* affords a fine panorama of the surrounding country and distant mountains.

An excursion recommended is to *Yama-dera*,  $2\frac{1}{2}$  *ri* N.E. of Yamagata by a good jinrikisha road, where stands a group of ancient Buddhist shrines, perched on bare rocky pinnacles, and surrounded by pine-trees and cryptomerias. The sandstone rocks are curiously honey-combed.

The present buildings date from A. D. 1470; but this remote site was chosen by the saint Jikaku Daishi as far back as 861. An autograph and other relics of him are shown. His grave lies on a hill above, and he himself is still supposed to tenant the spot; for it is asserted that his voice issues at times from an adjacent cave.

North of Yamagata fine snow-capped ranges come in sight as the plain widens, and is richly cultivated with rice, cotton, tobacco, and mint. Of this last, two crops are produced,—one in June and one in October. The most striking distant object in the landscape is the summit of *Gwassan* (for ascent of this mountain, see Rte. 75) which rises behind picturesque

lesser ranges, and whose slopes continue, even during the hottest period of the year, to be streaked with snow. To the r. of *Gwassan*, sweeping up from a comparatively level country, rises the graceful cone of *Chōkai-zan* (see Rte. 75), which remains almost constantly in view the whole way to Akita. Beyond

**Tendō** (*Inn*, Tsuru-ya), the valley narrows, and is less densely populated.

**Tateoka** (*Inn*, Kasawara) presents a flourishing appearance. The country becomes more undulating before reaching

**Oishida** (*Inn*, Bannen-ya). From here boats descend the *Mogami-gawa*, taking from 8 to 10 hrs. to make the journey to *Kiyokawa* (Rte. 75). Snow-sheds protect the line from snowdrifts. After *Oishida* comes a stretch of moorland, bright with dwarf azaleas in June; then some tunnelling among the low hills on this side of the poor vill. of

**Funagata** (*Inn*, Itō). The road leading from it to Tsuru-ga-oka and Sakata is described in the next route.

**Shinjō** (*Inn*, Yaginuma), a quiet town, has a considerable trade in rice, silk, and hemp.

The style of buildings in this district, and in those further to the N., differs much from that met with in central and southern Japan. Nearly all the houses are great oblong barns turned endwise to the road, and are built with heavy beams and walls of lath and brown mud mixed with chopped straw. Rain-doors, with a few paper windows at the top, replace the ordinary sliding screens; and as there are no ceilings to the rooms, the interior presents an uninviting appearance.

From Shinjō, the line branches away to the W. to avoid the difficult, but picturesquely wild, country through which the old highway runs. A dull stretch of several miles ensues, until we reach *Kamabuchi*, where the scenery along the course of an affluent of the *Mogami-gawa* becomes delightful. Large trees,—cryptomeria, chestnut, and

others,—to many of which clings the beautiful wild wistaria, border the river banks, while the surrounding hills still retain a dense forest. At *Nozoki*, we rejoin the ancient road, and a long tunnel pierces the hills that form the boundary between the provinces of Uzen and Ugo.

**Innai** (*Inn*, Gensei-kwan) is noted for its *silver mines*, first opened in the year 1599, which were once the most productive in Japan.

**Yokobori**. In this remote part of the country was born Ono-no-Komachi, Japan's greatest poetess (see p. 78).

**Yusawa** (*Inn*, \*Yanazawa) is a noted silk mart.

**Yokote** (*Inn*, \*Hira-gen, with branch at station) lies on the E. side of a wide plain. It has a large trade in cottons. From Yokote there is a beautiful view of Chōkai-zan which appears as a perfect cone.

[A road, practicable for jinrikishas, leads hence over the mountains to *Kurosawa-jiri*, on the Northern Railway (see p. 482). The distance can be done in one day. If a halt be found necessary, *Kawajiri* would be the best place.]

**Ōmagari** (*Inn*, Watanabe). The swiftly flowing *Omono-gawa* is crossed before *Jingūji*, and soon the line leaves the plain to strike in amongst sandy scrub-covered hills, whence little arrests the eye before reaching

**Akita** (*Inns*, \*Kobayashi Kanzō; Ishibashi Hotel, Europ. dishes) is the capital of the prefecture of the same name, and a garrison town. Considerable trade is carried on here, and rice is exported in large quantities to the northern parts of the main island and to Hakodate. A striking view of the plain with the river Omono-gawa winding through it, and of Taihei-zan and other mountains to the N.E. and Chōkai-zan to the S.,

is obtained from a hill behind the town, where the Daimyō's castle formerly stood. The site has been converted into a *Public Park* of exceptional picturesqueness, which is crowned by a Shintō temple called *Shōkonsha*. Large quantities of *fulci* (*Petasites japonicus*) are pickled in sugar and used for sweetmeats.

Besides the railway, there is a tramway from Akita to its thriving sea-port of

**Tsuchizaki**, 1 *ri* 26 *chō* distant. The line strikes north towards the shore of a large lagoon, called *Hachirō-gata*, whose greatest length from N. to S. is 17 miles, its breadth about 7½ m. The entrance on the S.W., by which it communicates with the sea, is only some 150 yds. wide.

**Ōkubo**.

[Five *ri* by *basha* from this station, on the W. of the bay formed by the headland on the opposite side of the lagoon, lies **Funakawa** (*Inn*, Moroi), the winter port, as Tsuchizaki is too much exposed. Half way, at *Funakoshi*, the road crosses the exit of the lagoon by a bridge 564 yards long. Along the coast of the headland stretches a group of remarkable rocks called *Oga-shima*, rising to 60 ft. in height, and in one place forming a natural bridge in the sea.]

After leaving the lagoon at *Kado*, we pass through country partially cultivated, wooded, and dotted with pine-clad hillocks, to *Hataori*, 2½ m. from, and connected by a branch line, with the town of

**Noshiro** (*Inns*, Sekine, Murai, branches at station). This big straggling place stands at the mouth of the river of the same name. Some silver work is done here, chiefly in tobacco pipes, ornaments for the hair, and rings. A good deal of copper, too, comes down from the mountains to be

smelted. From Noshiro, the line ascends the valley of the Noshiro-gawa through some tunnels and snow-sheds to *Talcanosu*, (Inn, *Tajima-ya*), where people alight for the *Ani copper mine*, 9 *ri* distant. At the fair-sized town of

*Ōdate* (Inn, *Hanaoka*), quantities of coarse lacquered ware are manufactured. Numbers of horses are bred in this neighbourhood. The jumble of low bare hills of every shape beyond Ōdate forms a curious feature in the landscape. From *Shirasawa* station a telpherage system conveys supplies to the *Kosaka Silver and Copper mines*. The route continues through a hilly region, with some tunnelling.

[An interesting excursion may be made from Ōdate to beautiful **Lake Towada**, lying amongst the mountains, 1,500 ft. above sea-level. A railway belonging to the mines, but open to the public, connects Ōdate with *Kosaka* (*Kosaka Hotel*), 1 hr. 20 min. The road thence via *Kemanai*, *Oyu* (Inn, *Kame-ya*), and *Shirasawa* (14 miles) is practicable for jinrikisha with 3 men, but horses or *kago* are to be preferred, especially as they can be used for the final stage of 6½ miles from *Shirasawa* to *Hakkeia* (no accommodation) on the S. shore of the lake. There is an inn at *Yasumiya*, on the S.E. side 1 *ri* by motor or sailing boat. The scenery is magnificent, densely wooded hills coming down to the water's edge. At the small shrine of *Towada Jinja* sandals are offered up, and the pilgrims fling coppers into the water; these are picked up every year by a diver, who divides his gain with the priest. The lake has been stocked with *masu*, and affords good fishing. Half a *ri* down the river which drains it on the E. side, are some pretty waterfalls.]

**Ikari-ga-seki** (Inn, *Shibata-ya*) is often called *Seki* for short. The line gradually descends to

**Ōwani** (Inn, *Yama-ni*), noted for hot springs.

**Hirosaki** (Inns, *Saikichi*, *Sasaki*) was formerly the castle-town of a *Daimyō*, whose territory included the district of *Tsugaru*,—a part of the present province of *Rikuuoku*. It is now the headquarters of the Eighth Army Division. Ruins of the castle, built in 1611, still remain. The grounds have been turned into a public park and there is a museum containing some antiquities. Excellent apples grow in this neighbourhood. Four *ri* to the E. lie the hot springs of *Itadome* among pretty scenery. The railway may be rejoined at *Karababe*, the next station, ½ *ri* nearer, whence a branch line, 4 m., runs to the mine of *Koroishi*.

[On the coast, some 19 *ri* from *Hirosaki*, of which the first 10 *ri* as far as *Aji-ga-sawa* by jinrikisha, lies *Fuka-ura*, a place of some importance owing to its *manganese mines*. The road follows southwards along the coast to *Noshiro* (18 *ri*), practicable for jinrikishas.]

To the W. of *Hirosaki* rises **Iwaki-san**, or the *Tsugaru Fuji*, so called on account of its similarity in shape to the famous mountain of that name. Its solitary grandeur equals that of the loftier cone.

[The ascent is made either from *Hyakui-sawa*, about 3 *ri* from *Hirosaki*, at the south foot of the mountain, where stands a temple whose priest will furnish guides for the expedition, or from the hot sulphur spa of *Dakwa*, 2 *ri* higher up. The season at which pilgrims make the ascent is brief; but travellers will find no difficulty in obtaining permission at any time, by making a small present. At a height of 4,100

ft. lies an oval crater, about 100 yds. wide, containing a small pond. To reach the highest peak of all, 4,650 ft. high, entails two steep clambers over boulders and loose gravel. Scattered over the summit lie numerous huge andesite boulders. The top is extremely steep, owing to the washing away of ejectamenta, which has left only the solid rock. Notwithstanding the degradation that has taken place upon the upper part of this mountain, its general form and the existence of beds of pumice indicate that it has been in a state of eruption during recent geological periods. The ascent and descent can be easily accomplished in 5½ hours.]

From Hirosaki the line leads across a rice plain, then through a cutting in the *Tsugaru-zaka* hills, and down a narrow valley to the coast at

**Aomori** (see p. 485).

## ROUTE 75.

FROM FUNAGATA TO SAKATA, AND UP  
THE N.W. COAST TO AKITA.

ASCENT OF HAGURO-SAN, GWASSAN,  
CHŌKAI-ZAN, AND IWAKI-SAN.

### Itinerary.

FUNAGATA to:—	Ri	Chō	M.
Moto-Aikai .....	2	21	6½
Furukuchi .....	2	8	5½
Kiyokawa .....	3	12	8½
Karigawa .....	1	12	3½
Fujishima., .....	1	34	4½

TSURU-GA-OKA.	2	8	5½
Yokoyama .....	1	23	4
Niibori .....	3	11	8
SAKATA .....	1	33	4½
Fujisaki .....	2	19	6½
Fuku-ura .....	2	23	6½
Shiokoshi .....	4	21	11½
Hirazawa .....	3	20	8½
HONJŌ .....	4	—	9½
Matsu-ga-saki ...	3	15	8½
Hanegawa .....	3	12	8½
Araya .....	2	12	5½
AKITA .....	1	25	4½

Total ..... 48 21 118½

This route is recommended only to those whose chief object is mountain-climbing. The railway is left at *Funagata* (see p. 494). The road thence leads due W. over a cultivated upland, and then down a narrow valley to *Moto-Aikai* (*Inn*, *Koyaryō-kwan*), a vill. on the *Mogami-gawa*, which here sweeps past some chalk cliffs curiously hollowed out by water. An ingenious device for swinging the ferry-boat from one side of the river to the other by the force of the current conveys the traveller to the l. bank. After *Furukuchi* the scenery becomes highly picturesque. The river, though flowing between lofty hills, partly covered with splendid yews and cryptomerias, is quite placid, and is studded with primitive boats having brown mats for sails. The vill. of

**Kiyokawa** (*Inn*, *Watanabe*) lies at the lower end of the gorge, where the river and the road now separate, the former flowing r. to *Sakata*, the latter going l. through pleasant cultivated country and prosperous villages. The ascent of *Haguro-san* is frequently made from *Karigawa* (*Inn*, *Seino-mohei*), whence the distance is estimated at 3 *ri* by jinrikisha to a place called *Tōgi*, and 20 *chō* more on foot.

**Tsuru-ga-oka**, or *Shōnai* (*Inn*, \**Ise-ya*), was formerly the castle-town of a Daimyō called *Sakai Saemon-no-jō*. There are several

remarkable waterfalls in the neighbouring mountains. Some 2 *ri* to the S.W., by a jinrikisha road, lies the little spa of *Tagawa-yu* (good inns).

**Haguro-san** and **Gwassan** may be conveniently climbed from **Tsuru-ga-oka**. **Gwassan**, the higher of the two, is only 6,200 ft. above the level of the sea; and it is therefore not so much on account of height as of reputation for sanctity that they yearly attract throngs of pilgrims.

The name of *San-zan*, or "the three mountains," is applied by pilgrims to **Haguro-san**, **Gwassan**, and a third named **Yudono-san**, which last is not a separate mountain, but merely a hollow on the shoulder of one whose proper name is **Umba-ga-take**.

It is necessary, in order to avoid the discomfort of spending two nights on the mountains, to start at a very early hour. **Haguro-san** is visited first, 4 *ri* through the forest, 2 miles of which up stone steps leading to a fine shrine. Thence into a small wooded valley, and out on to a wide plateau at the foot of the steep ascent of **Gwassan**, whose summit is crowned by a small shrine, and has a lake in what was perhaps formerly a crater. The total distance from **Haguro-san** to the summit of **Gwassan** is 9 *ri*; but accommodation for the night can be obtained at any of the three hamlets situated on its slope. The traveller is advised to choose the highest of the three, and next day to return to **Tsuru-ga-oka** via *Tamuki* and *Oami*.

[Instead of returning to **Tsuru-ga-oka**, it is also possible to reach **Yamagata** by descending from the top of **Gwassan** to the hamlet of *Iwane-zarua*, a walk of 6 *ri*, where, at a distance of 1½ *ri*, one meets the road from **Tsuru-ga-oka** to **Yamagata** via the *Roku-jū-ri-goe*, of which the following is the itinerary;—

**TSURU-GA-OKA** to:—

	<i>Ri</i>	<i>Chō</i>	<i>M.</i>
Higashi Iwamoto	3	14	8½
Tamugi-mata ...	3	5	7¾
Shizu ..	4	6	10½
Hondōji .....	2	34	7½
Kaishū .....	2	33	7
Shiraiwa .....	2	4	5½
Sagae .....	1	23	4
Nagasaki .....	1	10	3
<b>YAMAGATA</b> ...	3	7	7¾
Total .....	24	27	60½

Jinrikishas are practicable only for a few *ri* at either end of this road.]

Leaving **Tsuru-ga-oka**, the road runs along the l. bank of the **Akagawa**, which is crossed at *Yokoyama*. Signs of prosperity will be noticed everywhere in the cleanly villages, exceptionally neat farmsteads, schoolhouses, good roads, etc. The **Mogami-gawa** is crossed close to its mouth before reaching

**Sakata** (*Inns*, *Miura-ya*, *Mura-kami*). This port is the natural outlet for the trade of the districts of **Tsuru-ga-oka** and **Yamagata**, which are noted for their rice production. The town lies under the shelter of a pine-clad hill, crowned by a Buddhist temple and overlooking the Sea of Japan. Small steamers run up and down the coast daily; but the bar at the mouth of the river prevents anything like punctuality. *Basha* traverse the distance between **Sakata** and **Honjō** and from **Honjō** to **Akita**, daily.

From *Fuku-ura* (fair accommodation), the ascent of **Chōkai-zan** (7,200 ft.) may best be made; but one should put up at the cluster of *inns* by the sea-side, called *Fuku-ura Onsen*, 10 *chō* beyond the vill. A trip to this magnificent mountain is recommended. Sunrise is the best time for the view, for which reason the traveller should arrange so as to spend the night on the top. It is, however, possible to make the ascent and to descend again to

Fuku-ura in one long day. The distance to the summit, which is considered to be 9 *ri*, is divided into three equal stages, of which the first may be performed on horse-back. The second leads up to the shed at *Kawara-ishi*, 4,800 ft. above the sea, where water and poor Japanese fare can be obtained, and where, even in summer, patches of snow remain. The third stage passes by the rim of an ancient crater, and over snow and volcanic scoræ to the present peak. Near the top are some sheds for pilgrims, and a small temple little better than a hut. The actual summit rises 800 ft. above this point, and is reached by clambering over a wilderness of broken rocks and stones, the effect doubtless of some long-forgotten eruption.

The first recorded outburst took place in A.D. 861, and the last in 1861. Traces of its action may still be seen in the solfataræ on the W. side of the mountain: but the upheaval was an insignificant one, and the volcanic force of Chōkai-zan is evidently becoming extinct. The little island of *Tobi-shima*, a few miles off the coast, is believed to have been ejected from Chōkai.

From the summit, the eye wanders over the entire range of mountains dividing Ugo from Rikuchū, and over those of Nambu beyond. Looking W. is the sea, with to the r. the long headland of Ojika. Opposite lies Hishima, and to the l. Aoshima and Sado. To the S. is the plain of the lower Mogami-gawa, bounded by the mountains of Uzen and Echigo, with the long slope of Gwassan in the centre. Most curious of all, as the first rays of light break through the darkness, is the shadow of Chōkai-zan itself, projected on to the sea.

The road now lies along the coast at the foot of Chōkai-zan and Inamura-dake, as far as *Shiokoshi*, the latter part, where the spurs of the mountain run down to the sea, being a succession of ups and downs. From Shiokoshi to *Hiraza-*

*wa*, the coast is indented by tiny bays, whose entrances are guarded by rocky cliffs, and where fishing hamlets line the shore. Pretty pine-woods mark the approach to

Honjō (*Inn*, \**Ōzono*), a prosperous little town on the banks of the Koyoshi-gawa. Its port is called *Furuyuki*.

From Honjō onwards, as far as Akita, the coast extends in one long unbroken dreary line of sandy shore, the high land of the promontory of Ojika standing out to the l. ahead. The manufacture of salt from sea-water by a rough process is carried on here to a considerable extent; and in the month of May large quantities of *hatahata*, a fish resembling the sardine, are caught with the seine. An inferior kind of lamp-oil is extracted from this fish, and the refuse employed as manure.

Akita (see p. 495).

## ROUTE 76.

### THE NORTH-EAST COAST.

1. FROM MORIOKA TO MIYAKO.
2. ALONG THE COAST TO KAMAISHI, AND INLAND TO HANAMARI.

The North-East Coast can be approached from several points on the Northern Railway. Small steamers also ply at irregular intervals along the coast, which deserves to be better known, especially the stretch between Yamada and Ōzuchi or Kamaishi in the province of Rikuchū. The road leads over the necks of hilly peninsulas, disclosing marvellous views of the fiord-like coast and of the mountain ridges that extend down to it. The harbours of Miyako, Yamada, and

Kamaishi are the finest in Japan. Unfortunately, but little advantage can be taken of them, as a mountain range shuts out the fertile valley of the Kitakami-gawa, which attracts to itself all the produce of the surrounding districts, the scanty maritime population having to subsist on fishing and on the cultivation of small isolated patches of land around the bays. Further north, from Miyako to *Omoto*, *Kuji*, and *Hachi-no-he*, the scenery is less interesting, the accommodation very poor, and the coast road much broken up ever since the great tidal wave of 1896, necessitating a resort to cross-country roads and mere mountain tracks.

It is off this N.E. coast of Japan that lies the deepest portion of the Pacific, known as the "Tuscarora Deep," from the soundings made in 1873 by Admiral Belknap, U.S.N., in the ship of that name.

The route here given combines the finest part of the sea-board with beautiful river and mountain scenery.

From Morioka, a road barely practicable for jinrikishas (horses to be preferred) leads to Miyako. The trip takes 2 days the only available resting-place being *Kawa-uchi*, almost exactly half-way.

#### Itinerary.

MORIOKA to:—	Ri	Chō	M.
Yanagawa .....	4	20	11
Kadoma.....	5	26	14
Kawa-uchi .....	4	3	10
Kawai .....	4	7	10½
Moichi .....	4	19	11
MIYAKO .....	4	7	10½
Total .....	27	10	66½

Soon after leaving Morioka, the road begins a steady ascent for 7 *ri*, reaching the water-shed after a series of large elbow-bends. The summit (2,600 ft.) is called *Kabuto-kami-san*, since here it was that the helmet (*kabuto*) of the rebel Abe-no-Sadatō was found after his defeat

near Ichi-no-seki by Hachiman Tarō in A.D. 1062. From this point down to the sea, the road follows the course of the *Hegawa-ikawa*, the grandest scenery coming some 3 *ri* below the pass on its E. side. Here for 2 *ri* the road is cut out, half tunnel-wise, high up along the face of the sheer precipice, which looks down upon the torrent rushing and foaming in its rocky channel. To see this to perfection, an early start from Morioka is necessary. From *Kawa-uchi* to Miyako is a long succession of picturesque landscapes, with granite boulders glittering in the broadening river as it sweeps round jutting cliffs and pillars of basalt. Near *Kadoma* a path branches off to the S., leading up the valley of the *Oyama-gawa*, whence the ascent of *Hayachine-yama* (6,660 ft.), the highest mountain in the district E. of the *Kitakami-gawa*, can be made.

*Miyako* lies on the shores of a bay 5 m. deep, protected by an island forming a fine harbour. The best inn in the district is at *Kuwagisaki*, less than 1 m. north of *Miyako*.

#### 2.—COAST ROAD TO KAMAISHI.

##### Itinerary.

MIYAKO to:—	Ri	Chō	M.
Yamada.....	6	7	15
Ōzuchi .....	5	12	13
KAMAISHI .....	4	12	10½
Total .....	15	31	38½

Horses procurable at any of these places, and accommodation fair. Steamers ply between Yamada and Ōzuchi, taking about 6 hrs.

*Yamada* (Inn, by *Kandō Kan-jirō*). Two villages lie on the shores of the magnificent bay that forms the harbour of Yamada, surrounded by hills over 1,000 ft. in height.

*Ōzuchi* (Inn, *Kataoka*). Travelers not wishing to touch at *Kamaishi* can save several miles on the

way to Dōzan and Ōhashi by turning inland up a valley about 1 *ri* after passing this place. The time occupied between Ōzuchi and Dōzan will be about 3¼ hrs. on horseback.

**Kamaishi** (poor accommodation) is situated at the head of a rocky inlet 2 miles deep. The ascent of *Goyō-zan* (3,900 ft.), can easily be made from this place.

#### Itinerary.

KAMAISEI to :—	Ri	Chō	M.
Ōhashi .....	4	33	12
Tōno .....	5	35	14½
Shimo Miyamori ...	5	24	13¾
Tsuchizawa .....	3	21	8¾
HANAMAKI .....	3	13	8¼
Total .....	23	18	57¼

The chief interest to some travellers on this section of the route will be the *iron mines* of Dōzan. The best accommodation is at Ōhashi, Tōno, and Tsuchizawa. A tramway belonging to the Mining Company connects Kamaishi with Ōhashi (1¼ hr.), which is 1½ *ri* from Dōzan. A private car might be obtained by applying for it overnight.

From Ōhashi it is necessary to walk or take horses for 2½ *ri* over the steep *Sennin-tōge*, to *Kutsukake* on the other side; jinrikishas previously ordered from Tōno can meet the traveller. A considerable portion of the way leads along the bank of the brawling Saru-ga-ishi-gawa; the latter part is up and down among hills. For

**Hanamaki**, see p. 482.

## ROUTE 77.

### THE TONAMI PENINSULA.

FROM NOHEJI TO TANABU. FROM AOMORI TO ŌMINATO. KAMAFUSE-SAN AND OSORE-ZAN.

This hatchet-shaped peninsula lies in the extreme N. E. corner of the Main Island. The head of the hatchet—so to speak—consists of a jumble of hills, very sparsely inhabited, while the handle is narrow, mostly flat moorland covered with deep snowdrifts in winter, and devoid of shade or shelter at every season. The W. coast is rocky, the E. sandy. The accommodation is everywhere poor, except at Tanabu, the chief town and at Ōminato. But political considerations have led the Government to devote some attention to the development of this region, and the land, which in many places is well adapted for grazing purposes, has been offered to settlers at a nominal price. Ōminato has been selected as a naval station.

The peninsula can be approached in two ways:—

I. By *basha* from *Noheji* on the Northern Railway to **Tanabu** (*Inn*, Yamamoto), a distance of 13 *ri* 7 *chō* (32¼ m.), divided into two stages by the midway vill. of *Yolcohama*, where one may lunch. The road is, as already indicated, flat, sandy in parts, and treeless, and what land lies under cultivation affords but meagre crops to a few hardy settlers. The extinct volcanic peak of Kamafuse-san (2,570 ft.) at the N.E. corner of the bay, forms a picturesque object ahead.

II. By coasting steamer which leaves Aomori every night calling at *Wakinosawa* and *Kawachi*, and reaches Ōminato (*Inns*, Kikuchi, Shinkirō) at 6 a.m. Travellers bound south may take the daily steamer leaving Ōminato at 8 a.m. and reaching Noheji about noon.



Every small indentation of the coast line contains a cluster of houses backed by well-wooded hills. Drovers of cattle may also be seen on the fine grazing ground lining the shore, as the vessel approaches Ōminato, a small port lying at the foot of Kamafuse-san, which here slopes down in deep ridges to the water's edge. Tanabu is 1 *ri* 15 *chō* distant by a good jinrikisha road.

**Kamafuse-san.** This, the highest mountain in the peninsula, 3,016 ft. above sea-level, may be best ascended from Ōminato, the climb being estimated at 3 *ri*. The summit affords an extensive view, Hakodate being visible, as well as most of the higher mountains of Northern Japan.

**Osore-zan** (Jap. "the Mountain of Dread," but the name is more probably of Aino derivation). This place, famous all over the north, is not a mountain, as is commonly believed, but a hollow in the hills behind Kamafuse-san, in which are found a crater lake, a Buddhist temple, and a steam factory for refining sulphur. It lies 3 *ri* 13 *chō* (8½ m.) from Tanabu, the way leading for 1½ hr. more over moorland, and then up and down under the shade of chestnuts and cedars (for a descent of 21 *chō* has to be made), before reaching the lake,—*Osore-ko*,—which is only 690 ft.

above sea-level. Densely wooded peaks surround it, those on the E. and S. rising directly from the lake, with Kamafuse towering above all. Close by, on the W. side, stands the temple of *Bodaiji*.

Legend names Jikaku Daishi as its founder, to whom the peculiar attributes of the place were revealed in a dream during his visit to China in A.D. 838. The saint's wanderings in the north after his return to Japan, finally led him to take up his abode on Kamafuse-san, from whose summit a cormorant flying northwards indicated the object of his early dream. The annual festival takes place on the 24th day of the 7th moon, old style.

The temple buildings are well-preserved, the priests provide fair accommodation for visitors, and the sulphur baths have some local reputation. To the l. of Bodaiji, a large area has been devastated by subterranean forces. Boiling water and mud of every hue seethe up incessantly, while all around huge rocks lie scattered about in strangely contorted shapes. The sulphur-refining works also stand on this side.

It would not make too long a day to vary this excursion by taking jinrikisha from Tanabu to *Obata* (3 *ri* 29 *chō*) on the N. coast, whence a walk of about 4 *ri* to Osore-zan, and returning to Tanabu by the way described above.

SECTION VII.  
THE ISLAND OF YEZO, THE  
KURILE ISLANDS, AND  
SAGHALIEN.

*Routes 78—83.*







## ROUTE 78.

## HAKODATE AND NEIGHBOURHOOD.

- 1, GENERAL OBSERVATIONS ON YEZO.
2. HAKODATE. 3. WALKS NEAR HAKODATE.

## 1.—GENERAL OBSERVATIONS ON YEZO.

No mention of Yezo is made in the earlier historical records, and it was probably unknown to the Japanese until the period when the last of the Ainos, or *Ainu*, as they are called in their native tongue, were expelled from their ancient homes in the Main Island of Japan. Tradition asserts that Yoshitsune (p. 86) found refuge here from the unnatural enmity of his elder brother; and to this day his memory is revered by the simple aborigines. Later on, Yezo was colonised and partly conquered by Taketa Nobuhiro, to whose descendant, Matsumae Yoshihiro, the lordship of the island was granted in 1604 by Ieyasu. Matsumae's successors, whose seat of government was at the town of Matsumae, since renamed Fukuyama, continued to rule over the western portion of the island down to 1868. From towards the end of the 18th century, the eastern half had, with the exception of a break from 1820 to 1854, been administered by officials of the Shōgunate. During the civil troubles of 1868, Admiral Enomoto took the Shōgun's fleet up to Yezo, captured Hakodate and Matsumae, and proclaimed a republic, but was forced to capitulate in the following year. After the overthrow of the Tokugawa Shōguns and the consequent mediation of the Daimyōs, Yezō was placed under a special department of the new government, entitled *Kaitakushi* (Colonisation Commission), and henceforth was regarded as a part of Japan proper. It received the designation of *Hokkaidō*, or North Sea Circuit, and was divided into ten provinces. Yezo had been formerly resorted to by the northern Japanese chiefly for the sake of the fisheries; but attempts were now made to induce natives of other parts of Japan to emigrate thither as agricultural settlers, and public works were commenced on an extensive scale, under the control of American specialists. After large sums had been expended without adequate return, the more ambitious of these schemes were abandoned in 1881, the *Kaitakushi* being dissolved, and the government of the island assimilated to the prefectural system of the rest of the empire, with Sapporo as the capital. The chief ports of Yezo are Hakodate,

Muroran, Kushiro, and Nemuro on the S.E. coast, and Otaru on the west. Much of the interior is still covered with virgin forest, rarely penetrated except by the aboriginal Ainos in quest of bear and deer. The chief trees are oak, ash, pine, maple, magnolia, etc.

The characteristics of Yezo, both natural and artificial, differ in many respects from those of the Main Island of Japan. The climate is colder, the country newer, the people less polished and more independent. Few, if any, old temples or other historical monuments exist; but there are interesting remnants of the Ainorace—hairy barbarians,—which once peopled not Yezo only, but a great portion of Japan proper. In many places, too, relics of the stone age, which for this island has only recently passed away, are to be met with. Some Ainos may be seen along the south-east coast near Muroran and around Volcano Bay, but the race and its customs are found in a purer state only in the remotest districts of the north.

Zoologically, Yezo belongs to a different sub-region from Japan proper, the deep Straits of Tsugaru forming what has been called "Blakiston's line" from the name of the late Captain T. W. Blakiston, R.A. On the Yezo side of this line there are no pheasants and no monkeys, while there exist a species of grouse and the solitary snipe; the bear belong to a different species from those found on the Main Island. Yezo is also remarkable for the number of its singing birds. There are numerous other divergences both in the fauna and flora, adding their testimony to the fact that Yezo and the Main Island, though so close to each other, have been separated during long geological ages. The chief productions are herrings, salmon, pilchards, *bêche-de-mer*, fish manure, and above all *kobu* (or *kombu*), a broad, thick, and very long species of seaweed, which forms a favourite article of diet not only in Japan but in China, to which latter country large quantities are exported. The most important mineral product hitherto has been coal. Gold was discovered in 1899.

For five months of the year Yezo is under snow and ice, the snow averaging about 2 ft. at Hakodate, and from 6 ft. to 8 ft. in the N. and W. of the island. The lowest reading of the thermometer at Hakodate since the establishment of regular meteorological observations has been 5°·5 Fahrenheit. On the other hand, the second half of July and the first half of August are hot, mosquitoes are very troublesome, and there is an additional pest of gadflies (*abu*), whose attacks are so violent that it is necessary, when riding about the country, to wear a gauze veil and gloves. The best time for visiting Yezo is from the middle of May to the middle of July, and from the

beginning of September to the beginning of November. The scenery of the island, though less striking than that of Japan proper, has a charm of its own and a certain resemblance to North-Central Europe. There is good salmon fishing in several places during the month of June, and snipe and duck-shooting in the autumn, with occasionally a bear.

There are comparatively few good roads, the inns are often far apart, and jinrikishas are met with only in a few places, and *basha* on the main roads. Most journeys are performed in the saddle, horses being numerous, though not particularly good. Travellers are advised to bring their own saddles.

The Japanese inhabitants of Yezo are a mixed community, being chiefly settlers from one or other of the northern provinces. The population, at the last census was about 1,400,000, of whom 18,000 were Ainos.

## 2.—HAKODATE.

### Hakodate.

*Inns.*—Katsuta, Europ. food; Kito. There are no hotels approaching the standard of the other open ports. *Europ. Restl.*—Gotō-ken.

The town clusters at the foot of a bold rock, often compared to Gibraltar, whose summit, locally called "the Peak," is 1,157 ft. high. It is now crowned by a fort, and closed to the public. The number of foreign residents—chiefly missionaries—is small, and the town, notwithstanding its size and prosperity, is of little account as a port for direct foreign trade. Drinking water is conveyed in iron pipes from the river Akagawa, 7 miles distant. An electric tramway, with a branch to Yunokawa, runs from one end of the town to the other.

Good steamers connect Hakodate with Aomori twice daily; small steamers daily with Muroan from Mori station (see p. 510); others run tri-monthly to Saghalien and to Shana in the Kuriles, calling at Kushiro, etc.; and occasionally down the West Coast to Sakata, Niigata, Sakai, and Inland Sea ports. Numerous small steamers ply round the Yezo coast.

## 3.—WALKS NEAR HAKODATE.

To the *Public Gardens* and *Yachi-gashira*. The Public Gardens, on the E. outskirts of the town, contain a small museum and a Public Library. Yachi-gashira is the name of a picturesque dell lying a little further on, but is now much built over. The Shintō temple of Hachiman is also prettily situated on the hillside. The village on the near sea-shore seen from here is called *Shiri-sawabe*, passing through which a walk of about  $\frac{1}{2}$  m. may be taken to a spot called *East Point*, where there is a wireless telegraph station. Just at the back of this stands a curious arched rock.

In the opposite direction, namely, turning out of the Main Street to the r., a walk or ride may be taken past the gaol and barracks to a fort called *Goryō-kaiku*. This disused fort, erected in the latter days of the Tokugawa régime, stands about 4 miles from the town. The moat furnishes a good supply of ice for the southern ports.

## ROUTE 79.

### EXCURSIONS FROM HAKODATE.

1. YUNOKAWA.
2. THE AKAGAWA VALLEY AND AKANUMA.
3. THE LAKES AND KOMA-GA-TAKE.
4. THE HOT SPRINGS OF NOBORI-BETSU.
5. ESAN.
6. FUKUYAMA.
7. ESASHI.

### 1.—YUNOKAWA.

Distance, 1 *ri* 30 *chō* ( $\frac{1}{2}$  m.) by jinrikisha or electric tramway  $\frac{1}{2}$  hr.

Yunokawa (*Inns*, Hōmei-kwan, Rinchō-kwan) is a pleasant place, owing to its pure sea air, its hot

springs, and the pretty walks in the neighbourhood, especially one to *Yunosawa*, less than 1 *ri* inland. The large building 1., about half-way between Hakodate and Yunokawa, is a convict prison. On the r., just before reaching Yunokawa, lies a race-course, distinguished by the big barn-like buildings attached to it. Enormous quantities of lilies of the valley cover the ground in June. A short way beyond Yunokawa, on the main road, is a fine Japanese landscape garden, called *Kyūshi Meichi*, belonging to Mr. Iwafune Minejiro. Admission may be obtained on application.

## 2.—THE AKAGAWA VALLEY AND AKANUMA.

The Akagawa Valley, 8 m. distant, forms one of the most interesting excursions from Hakodate. It can best be reached by taking tram to the terminus at *Wakamatsu-chō*, whence by *basha* or on foot for about 4 m. Passing the two reservoirs at *Akagawa* and through the village, the road keeps straight on for a long distance. Avoiding the stream at the ford or bridge, take a path through the bushes on l. of river which leads into a gorge noted for its rugged grandeur.—The walk can be continued to the small crater-lake, called *Akanuma*; but a guide from the vill. is indispensable. In the same neighbourhood is another crater-lake, called *Hyōtan-numa*.

## 3.—THE LAKES AND KOMA-GA-TAKE.

The favourite holiday resort in the neighbourhood of Hakodate is that known to foreigners as *The Lakes*, for which take train to *Ōnuma Kōen* station, 1 hr. where stand the best *inns*, *Hyakka-en* and *Kōyō-kwan*.—There are three lakes of considerable size,—*Konuma* and *Ōnuma* are connected by a narrow

passage over which the railway runs; *Junsai-numa* lies a short distance to the W. of *Konuma*. The shores of *Ōnuma* near the railway have been prettily laid out as a national park. About 2 m. below the exit from Lake *Ōnuma* are the works which supply Hakodate with electric power. The lakes lie not far from the base of the volcano of Koma-ga-take. Their shores are covered with luxuriant vegetation, while the islets furnish objective points for those who may wish to go out boating. The lake fish can be taken with a worm, but will not rise to the fly. *Junsai-numa* contains prawns of a delicate flavour. This sheet of water takes its name from a species of lily (*Limnathemum petiatum*), which is considered a delicacy and is brought in great quantities to Hakodate. No place in *Yezo* affords so good a field to the entomologist, especially if lepidoptera be the object of his search. Boats for going out on the lake, and fishing-gear can be hired. Statues of Admiral *Tōgō* and General *Ōyama* have been erected here. *Ōnuma Kōen* is also the station for

*Koma-ga-take*, the mountain whose sharp peak, 3,860 ft. (in reality only the higher side of the crater wall), forms so conspicuous an object from Hakodate. To reach it, take guide from Koma-ga-take station or boat across Lake *Ōnuma*, whence 1½ *ri* easy ascent on foot over sand and scoriæ. The lip of the crater commands a fine view of Volcano Bay on the one hand, and on the other of the Lakes, behind which Hakodate Bay and even the town and shipping can be distinguished. To the l. towers the wall of rock, forming what looks like a peak from most points of view. The ascent of this, being dangerous owing to the loose formation, has rarely been attempted. Traces of vegetation are found up to the very summit. On the way up there is a little platform, said to be inaccessible, which supports three curious-



ly shaped stones popularly supposed to have been once the abode of monkeys. Beneath and in front of the spectator lies the crater. To the r. is seen *Yokotsu-dake*, itself an old volcano, whose height has been estimated at 3,800 ft.

Inside the ancient crater, which contains traces of a low central cone, a certain degree of activity is still displayed in steaming rifts and pit craters, and care must be taken in treading on all circles or ridges of ground that rise slightly above the general level, as they are hollow and apt to give way.

The last greater eruption of Koma-ga-take took place in 1856, when all the neighbourhood of the present hamlet of Yake-yama (lit, "burning mountain") is said to have been denuded of trees.

#### 4.—THE HOT SPRINGS OF NOBORI-BETSU.

The volcano from which these springs derive their supply of water is one of the chief sights of Yezo, and lies within easy reach of Hakodate. Steamer daily to Muroran from *Mori* (see p. 510), 5 hrs. whence 1 hr. by rail to Nobori-betsu station. *Basha* await the train to take visitors to Nobori-betsu Onsen (Inn, \*Takimoto, with private baths), 1 ri 26 chō (4½ m.) distant.

The way leads up a valley, the upper part of which is densely wooded, and along a river running in a deep ravine over rocks coloured brown. The crater, which rises some 900 ft. above sea-level, and has an extreme diameter of slightly under 1 mile, presents a weird spectacle of volcanic energy. A wall of rock divides it into two parts. The chief activity is displayed in the southern half, only a few minutes beyond the village, whence loud rumblings and subterranean detonations may occasionally be heard. There are innumerable fumeroles, mud geysers, and steam vents, notably an oval cauldron 35 ft. across, full of black seething slime. These

springs bubble and boil, sending forth jets of sulphur and mud of every hue,—grey, red, blue-black, and yellow. Above them tower perpendicular red cliffs, while, surmounting all, stretch the variegated green of the forest. Close inspection of the scene under a guide is practicable; but the footing will be found somewhat treacherous. Leaving this part, one passes up to the l. into an oak-wood, much frequented by snakes, where a plateau commands a panorama of the whole volcanic area, including the northern part of the crater, which contains a lake of boiling water and numerous huge cauldrons of seething mud.

Of walks at Nobori-betsu, the best are:—

*Kachidoki-no-taki*, a pretty cascade, 17 chō up in the forest.

*Karurusu Onsen*, a tiny spa, 1 ri 20 chō, of which most of the way up through a wood of oaks, giant maples, pines, and other beautiful trees. The maples around Nobori-betsu present a lovely mass of colour between the 15th October and 10th November.

Up the hill above the crater for 1 hr., for extensive view, which includes the smoking cone of *Taru-mai* and a large sheet of water.

#### 5.—THE VOLCANO OF ESAN.

This constantly active volcano, is 2,000 ft. high. The journey thither from Hakodate is performed by coasting steamer in 3 hrs. to *Kobui* or *Netanai* (hot springs), whence the volcano may be ascended in 1½ hrs. The W. side of the crater wall, by which the ascent is made, has been completely blown away; the floor seethes with solfataras and springs of boiling water, the central vent, in particular, showing vigorous activity.

[If several days are available for the trip, Esan may also be approached by way of *Shikabe*

(*basha*, 11 m. from Ōnuma) and *Kakumi*, a small town on the coast with hot springs, whence by boat to *Todo-hokke*, at the foot of the volcano on the N. side. The whole coast of the Esan promontory is bold and elevated. Basaltic formations are much in evidence, and, in places, waterfalls leap over rocky ledges into the sea.]

## 6.—FUKUYAMA.

Small steamers leave Hakodate for Fukuyama about every other day (there is no fixed service), the passage occupying from 6 to 7 hrs. The complete *Itinerary* of the land way is given below; but the best plan is to take the daily steam launch across Hakodate Bay to *Moheji* and *Tōbetsu* (1½ hr.) whence *basha* into Fukuyama. As far as *Shiriuchi*, the road leads mostly along the shore, after which there are two passes, one on either side of *Fukushima*. At this place the journey might be broken.

HAKODATE to:—	Ri	Chō	M.
Kami-iso .....	3	4	7½
Moheji .....	2	28	6¾
Izumi-zawa .....	3	9	8
Kikonai .....	1	34	4¾
Shiriuchi .....	2	24	6½
Fukushima .....	7	—	17
Yoshioka .....	1	9	3
FUKUYAMA .....	3	29	9½
Total .....	25	29	63

At *Tōbetsu*, 2 m. beyond *Moheji*, a monastery of Trappist monks, dating from 1896, crowns the hill. Here excellent butter and cheese are produced.

**Fukuyama**, formerly called *Matsumae* (*Inn*, Ueno), is situated on the coast to the S.W. of Hakodate.

As long as the city was the residence of the lords of *Matsumae*, almost all the trade of *Yezo* passed through it, and the few native travellers of those days were obliged to come here to obtain passports before proceeding to other points.

But a fatal blow was dealt to its prosperity by the civil war of 1868, and by the retirement of the Daimyō to Tōkyō when the feudal system was broken up. The castle stood on an eminence overlooking the town.

The castle area has been converted into a Public Garden, outside which stands a cluster of Buddhist temples, the remnant of a large number that existed up to 1869. Two of them deserve a visit, viz. *Kōzenji* belonging to the Jōdo sect, and *Ryū-un-in* belonging to the Sōtō sect. *Kōzenji*, which was founded in 1533, was the burial-place of the Daimyōs' consorts.

## 7.—ESASHI.

By train to *Hongō* in ½ hr., whence by the following

*Itinerary.*

HONGŌ to:—	Ri	Chō	M.
Nakayama.....	4	18	11
Uzura.....	4	18	11
Gamushi .....	2	18	6
ESASHI... ..	3	20	8¾
Total .....	15	2	36¾

The whole distance may be done by train and *basha* in 1 day.

From *Hongō*, the road gradually ascends till the top of the pass is gained. There is good fishing at *Nalcayama*. From the pass a good view of *Tengu-take*, marked by three fir-trees, is obtained. The ride to the vill. of *Uzura* may be accounted one of the prettiest in *Yezo*, the road winding in and out between steep cliffs above a foaming river. From *Uzura*, a path diverges to the l. across a river to the thriving agricultural settlement of *Tate*, 2½ ri distant.

**Esashi** (*Inn*, *Minami-ya*) possesses a harbour unfortunately too much exposed. Some high cliffs, which here rise behind a Buddhist temple, command a fine view.

## ROUTE 80.

BY RAIL FROM HAKODATE TO  
OTARU, SAPPORO, AND  
MURORAN.

[ASCENT OF SHIRIBESHI-ZAN.  
PIRATORI. TARUMAI. USU-DAKE.]

Distance from Hakodate	Names of Stations	Remarks
Miles	HAKODATE	
2	Goryōkaku	
5½	Kikkyō	
8½	Nanae	
11½	Hongō.....	Road to Esashi.
16½	Onuma	
17½	Onuma Kōsen....	{ For the Lakes and Koma- ga-take.
19½	Akaigawa	
22½	Koma-ga-take	{ Steamer for Murozan.
30½	Mori. ....	
38½	Ishikura	
41½	Otoshibe	
44½	Nodaai	
47½	Yamakoshi	
50½	Yakumo	
55	Yamazaki	
58½	Kuroiwa	
64	Kunnu. ....	{ For the Biri- ka mines.
67½	Mombetsu	
70	Oshamambe	
75½	Futamata	
79	Warabital	
82½	KUROMATSU- NAI .....	Road to Suttsu.
87½	Neppu	
97½	Mena	
102	Rankoshi	
106½	Kombu	{ Road to Lake Toya.
112½	Kaributo.....	
117	Hirafu	
121	KUTCHAN .....	{ For Shiri- beshi-zan. Branch to Iwanai.
127½	Kozawa .....	
133½	Ginzan	
140½	Shikari-betsu	
142½	Nikki	
145½	Yoichi	
146½	Ranjima	
153	Shioya	
158	CHŪŌ OTARU	
159	OTARU	

The traveller taking this route  
will see Volcano Bay, with its ring  
of lofty cones both active and

quiescent, and beyond that a large  
section of the country so recently  
opened that much of the virgin  
forest still remains. It is also the  
quickest way to Sapporo, the capi-  
tal of the island.

**Nanae.** Here an experimental  
farm was started as far back as  
1868, under American management.  
On leaving *Hongō* (*Inn*, Daikoku-  
ya), a rising gradient leads to a long  
tunnel, on emerging from which we  
come in sight of the beautiful *Lakes*  
described on p. 507. Thence the  
line skirts the base of Koma-ga-take,  
doubling on itself to overcome the  
heavy gradient and affording vary-  
ing views of the volcano till it  
reaches the shore of Volcano Bay at

**Mori** (*Inn*, Yamaka). Steamers  
run hence daily to Muroran in from  
2½ to 3 hrs. Fishing hamlets stud  
the coast, where in parts, owing to  
a bold bluff that runs parallel to it,  
there is only room for the old road  
and the railway; in others, some ex-  
tent of cultivated land fringes the  
sea. At

**Oshamambe** (*Inn*, Yama-shō),  
the line takes a sharp turn inland  
through virgin forest, though much  
of the ground bordering the railway  
has been cleared. Near by is a vill.  
of Ainos, who have been reclaimed  
from barbarism.

**Futamata.** 1 ri 25 chō S.W.  
of the station, stands the small bath-  
ing resort of *Kuma-no-onsen*. Bear  
still occasionally infest the neigh-  
bourhood. *Kuromatsu-nai* (*Inn*,  
Kanedai) is a growing place, besides  
being the station for the port of  
Suttsu, 4 ri 9 chō distant by  
*basha*. From here a stiff ascent,  
with two tunnels, takes us over the  
divide to *Mena*, the lofty range of  
Muine-dake appearing ahead to the  
l. The beautiful *Shiribeshi-gawa*,  
whose devious windings are follow-  
ed for some miles, is lined with  
maple-trees, which are at their best  
in October, and are then visited by  
holiday-makers, who alight at *Hirafu*  
station. The river itself is crossed  
before reaching

**Kutchan** (*Inn*, Igeta), the starting-point for the ascent of *Shiribeshi-zan*, and also the station for the hot springs of *Yamada*, 2 ri.

[*Shiribeshi-zan*, estimated at 6,500 ft., is one of the loftiest mountains in *Yezo*. It is also known as the *Yezo Fuji*, on account of its perfectly symmetrical shape. It is an extinct volcano, rising isolated out of the plain. There are three old craters on the summit, with circumferences of 2 miles,  $\frac{1}{2}$  mile, and  $\frac{1}{2}$  mile respectively. The most recent disturbance seems to have occurred in the smallest crater of the three, as huge blocks of black lava remain heaped up in indescribable confusion nearly level with the rim. The others are filled with creeping pines.

The expedition up and down the mountain can easily be done by a sturdy pedestrian in one day, but parts are very steep. At a height of 3,700 ft. creeping pines cover the ground, and a way has to be hacked through them. A hut exists in which to take shelter, and a pond with good drinking water is passed 12 *chō* below the summit. Various points of the summit command splendid views. Southward the whole of *Volcano Bay* lies spread out like a huge lake, with *Kombudake* in the foreground and *Komagatake* on the far side. To the W., the sulphur mountain *Iwō-nobori* cuts the sky-line with its jagged peaks, while to the E. *Yubari-dake* and *Tarumai-zan* loom up out of the horizon. On the N., the view embraces the hills of the *Muine-dake* range, with the *Otaru* district beyond.]

On leaving *Kutchan*, the line again enters the hills. The port of *Iwanai* (*Inn*, Igeta) is connected with *Kozawa* by a light railway, 9 $\frac{1}{2}$  m. in length. A long tunnel (5,841 ft.) pierces the *Inao Pass* before *Ginzan*. Silver and coal mining is carried on in the surrounding country. At

**Shikari-betsu** (*Inn*, *Wajima-ya*.) we cross the *Yoichi-gawa*, the mountains recede, and we begin to pass through cultivated country.

**Yoichi** (*Inn*, *Kanemata*) is a large place, noted for its herring fisheries and its sea-bathing. Scattered *Aino* dwellings are found in the vicinity. Numerous rocks form a curious feature of the coast. The line now comes out on the sea-shore, a welcome change after so many hours spent in the forest. Several tunnels then cut through the hills, which here come down to the coast before reaching *Chūō Otaru*, the station at the W. end of

**Otaru** (*Inns*, *Etchū-ya*, semi-Europ., *Kito*). Next to *Hakodate*, this is the largest and most bustling place on the coast. The sole remaining evidences of the former *Aino* occupation of the place are flint implements and fragments of pottery imbedded in the soil at a suburb called *Temiya*. The public park, called *Kanazawa Shokubutsuen*, contains a good collection of plants and commands a fine view across the bay; to those interested in pisciculture the *Takashima* experimental fishery station, situated on the other side of the hill beyond *Temiya*, deserves a visit. The chief industries of *Otaru* are lumber works and oil refining from rape and linseed. The new harbour works are on a large scale.

The following is the schedule of the Main line as far as *Iwamizawa*, and by branch line to *Muroran*.

Distance from Otaru	Names of Stations	Remarks
Miles	OTARU	
5	Asari	
7 $\frac{1}{2}$	Hariusu	
10 $\frac{1}{2}$	Zenibako	
15 $\frac{1}{2}$	Karugawa	
19 $\frac{1}{2}$	Kotoni	
22	SAFFORO	
28 $\frac{1}{2}$	Atsubetsu	

33	Nopporo	{ For Main line to Asahi- gawa and Kushiro, see next Rte. Also branch to Poronai, 7m. and Iku- shumbetsu, 11½ m.
35	Ebetsu	
40½	Horomui	
47½	Iwamizawa Jct..	
50	Shibun	{ Branch to Yubari.
53	Kiyomappu	
58½	Kuriyama	
61½	Yuni	
66	Mikawa	{ For Lake Shi- kotsu and Tarumai.
71	Oiwake Jct.....	
75½	Abira	
78½	Hayakita	
82	Toasa	{ For Lake Shi- kotsu and Tarumai.
87	Numa-no-hata	
93½	Tomakomai	
99	Nishitappu ....	
106½	Shiraol	{ For Lake Shi- kotsu and Tarumai.
113½	Shukyū	
118½	Nobori-betsu	
122½	Horobetsu	
129	Washibetsu	{ For Lake Shi- kotsu and Tarumai.
130½	Wanishi	
133½	MURORAN	

The scenery is pretty for the first few miles, the railway being hemmed in between bold cliffs and the sea. The plain surrounding the mouth of the river Ishikari is then reached, and the rest of the way lies over flat marshy country, partly cultivated.

**Sapporo** (*Inns*, \*Yamagata-ya, Semi-Europ.; Hōhei-kwan, with Europ. annexe).

This, the capital of the island, did not grow up naturally, like Matsumae in old times and Hakodate in more recent days, in obedience to the requirements of trade. It was created by official fiat in the year 1870, and depends for its prosperity chiefly on the public institutions established there, notably on Tohoku University, formerly the Agricultural College which is the last remnant of the Kaikakushi, or Colonisation Commission, and on the garrison. A bronze statue of Count Kuroda, for a time chief of the Commission, stands in the public square.

The *Museum*, standing in grounds that resemble an English park (but of which scant care is taken), contains specimens of Aino work, stone implements, and ornithological and other collections. Adjacent to the museum is a botanical garden. There are also saw-mills and flour-

mills, hemp and flax factories, and a brewery, besides small theatres and various other places of amusement. Sapporo Beer enjoys much favour.

The best sights near Sapporo are to the *Nakajima Yūenchi*, or park, to the horse-breeding farm of *Makomanai*, and the cattle and sheep farm of *Tsukinappu* (half-day by jinrikisha), and to the *Maruyama Park*, where stands the Shintō temple of *Sapporo Jinja*; great annual festival, 15-16th June.

The longer excursions are:—

1. On foot or by jinrikisha to *Kariki*, distant about 1 *ri*. There take a dug-out canoe, and drift down to *Ebetsu*, spinning or fly-fishing on the way. Return in the afternoon by train.

2. On horseback or by *basha* past the Makomanai horse-farm, and through Ishiyama to *Jozankei* (*Inn*, Satō), on the river Toyohira, where there are hot springs and good fishing. Distance, 7 *ri* 10 *chō*.

3. To the vill. of *Chitose* (*Inn*, Shimbō), 10 *ri* by horse or *basha*, whence to Lake Shikotsu, 6 *ri*, on horseback only. There is a beautiful waterfall on the way. The lake can also be reached from *Nishitappu* station.

*Shikotsu* is a crater lake, from 20 to 30 miles in circumference, noted for its weird, subaqueous formation of fissured and pinnacled rocks, which can be clearly discerned in the clear water. A ridge, rising very steeply for 500 ft. forms the lip of the old crater, and on this lip at several points are cones, some of which are still active, attaining a height of from 2,000 to 3,000 ft. above the level of the lake.

Rough accommodation and Aino boats for fishing are procurable. About half-way between the lake and Chitose is a *salmon-breeding* establishment (*Iwukajō*), from which *Ebetsu* station may be reached in Aino boats down the river; but one day's notice is necessary. Game is plentiful. The distance from Chitose is 45 m., and under favourable circumstances, with three men to

pole in sluggish water, may be covered in 9 hrs.—Chitose can also be approached from either *Hayakita* station, whence 4 *ri*, or from *Tomakomai* station, 7 *ri*.

Leaving Sapporo, the railway first runs E., and crosses the *Yubari-gawa* at *Ebetsu*.

**Iwami-zawa** (*Inn*, *Zeni-jirushi*) is a busy centre for the distribution of coal from the mines in the vicinity. Here the main line proceeds due north as far as *Asahi-gawa*, before turning south for *Kushiro*.

The line now turns sharp south. Save for views of distant mountains, it is a dull run hence to the coast, the forest having been cleared on either side up to the background of hills. Near the coast, the land becomes marshy and there is little cultivation.

**Oiwake** (*Inn*, *Shimbo*). The buildings seen on r. are the coke ovens of the *Tankō Kwaisha*.

[A branch line from this place to *Yubari* (*Inn*, *Gasshuku*), called the *Tankō Railway*, 26½ m., follows the windings of the *Yubari-gawa*, which is bordered with maple-trees, and affords pretty glimpses of waterfalls. Here are situated the biggest collieries in *Yezo*, well deserving a visit. The neighbourhood also boasts a hot spring, called *Hasegawa Onsen*.]

**Numa-no-hata** (*Inn*, *Arai*, at station).

[A 2 day's excursion may be made hence to *Piratori* (*Inn*, *Indō*), 13 *ri*, the largest settlement of the southern *Ainos*; but the place and its inhabitants have become quite Japonicized. Horses can be hired at the inn. *Basha* also run daily via *Azuma* (*Inn*, *Kuzumaki*) to *Mikawa*, where there are petroleum springs. The way leads along the coast to *Sarufuto* (*Inn*, *Mori*)

whence 4 *ri* up the river *Saru*. Some may find it convenient to stop over at *Sarufuto*, where horses can also be hired.—The town of *Piratori*—if such it can be called—stands in a lonely dell, surrounded at a distance by green hills of moderate height, and is divided into two parts, an upper and a lower, each containing some fifty straw huts. These line one side of the path in single file, the family store-houses standing opposite, raised on four posts to escape the damp. All purely *Aino* villages follow the same pattern. Some curious dances performed by the *Aino* women may be seen on payment of a few yen.]

**Tomakomai** (*Inn*, *Maru-jū*, at station) is situated some distance from the railway. The large buildings on the l. are those of the *Ōji Paper Co.* which derives its motive power from *Lake Shikotsu*, and to which the same company maintains a light railway. Two and a half days' ride from this place lies *Niikappu*, where is the largest horse-breeding establishment in *Yezo*. Horses should be ordered beforehand from the inn.

"The Pacific Ocean, beating in breakers on the coast, now comes in view; and in early summer the wealth of lilies of the valley and other wild-flowers is astonishing. From here on to the end of the journey, *Ainos* and their huts may occasionally be seen.

From the next station, *Nishitappu*, the ascent of the active volcano of *Tarumai* may most conveniently be made. This mountain was the scene of a violent eruption in 1909, when a huge mass of viscous lava exuded from the main vent at the summit to a height of 200 feet. The ascent, which is made by a gully in the S. W. side of the cone, will occupy 5 hrs. The view from the summit, which includes *Lake Shi-*

kotsu, the rugged mass of Eniwa, and the remoter cones of Shimbeshi-dake and Koma-ga-take, is magnificent. An early start should be made to permit of a return to Nobori-betsu or Muroan as the accommodation at Nishitappu is primitive.

Shiraoi now affords the best place to see an Aino village

Nobori-betsu (see p. 517)

Horobetsu (*Inn*, Suzuki) is a mixed Aino and Japanese village, the centre for many years of the Christiansing and civilising endeavours of the Rev. John Batchelor, of the Church Missionary Society.

Muroan (*Inn*, Maru-ichi, at station and landing place, European dishes) is finely situated on a landlocked bay. It is an important coal depot, and is noted for a large sea shell,—the *hotate-gai*, or *Pecten yessoensis*. Here stand the extensive Steel Works of the *Seikōsho* (Armstrong and Vickers Associated), an Anglo-Japanese enterprise for the manufacture of large guns and accessories. Beyond these works, at *Wanishi*, the Tankō Kwaisha have erected blast furnaces for the reduction of iron ore and magnetic sand found in the neighbourhood of Volcano Bay. Half-an-hour's climb from Muroan, under the shade of trees, takes one to the summit of *Sokuryō-zan*, a hill marked by a survey tripod, and offering a splendid panorama of the Bay and neighbouring volcanoes. A few Ainos still inhabit the fishing vill. of *Edomon*, 1 hr. walk along the coast and through woods

A pleasant excursion may be made to *Mombetsu* (*Inn*, Abe), on Volcano Bay, by small steamer leaving Muroan every morning, and taking 1 hr. Thence to *Sōbetsu* (*Inn*, Ōno) on beautiful *Lake Tōya*, 3 ri by *basha*, for the sake of the scenery and the ascent of the active volcano of *Usu-dake* (2,500 ft.). This mountain, which rises be-

tween the lake and the sea, was the scene of a violent eruption in 1910. The outbreak did not take place at the summit, where there is a large crater, nearly extinct, but low down on the landward flank 200 to 300 ft. above the placid waters of the lake. Here four large cinder-cones were thrown up. The nearest of these may easily be reached from *Sōbetsu* in 1 hr., and the descent made to the lake-side road leading to *Abuta* on the coast, whence steamer back to Muroan in about 2 hrs.

An alternative excursion, occupying 3 to 4 hrs. is to walk round the lake to the vill. of *Tōya* (*Inn*, Mitsuhashi), whence by boat back to *Sōbetsu*.

The coast road round the head of *Volcano Bay*, in which several small Aino settlements exist, is much broken up, except in the vicinity of the larger villages.

Small steamers cross the mouth of Volcano Bay daily from Muroan to Mori, 3 hrs., whence to Hakodate by rail in 2 hrs. more.

## ROUTE 81.

FROM OTARU TO KUSHIRO.  
[FROM IKEDA TO ABASHIRI.]

For Schedule between Otaru and Iwamizawa Jct. see previous Route. The following is a Schedule of the principal stations onwards.







Distance from Otaru	Names of Stations	Remarks
Miles	IWAMIZAWA	
	JCT .....	For Muroran.
226½	Sunagawa .....	{ Branch to Utashinai (coal mines), 9 m.
231	Takigawa .....	{ Line to Shimo Furano under construction.
245½	Fukagawa .....	{ Branch to Ru- moe, 31 m.
253½	Kamui-kotan	
265½	Asahi-gawa Jct..	For Sōya.
299½	Shimo Furano	
332½	Ochiai	
377½	Obihiro	
392½	Ikeda .....	{ Branch to Abashiri.
421	Atsumi	
457½	KUSHIRO	

From Iwamizawa the line follows the eastern edge of the Ishikari plain, affording occasional views of the central mountain range. Between *Sunagawa* and *Takigawa*, it crosses the *Sorachi-gawa*, along which a line is in course of construction affording a shorter route to the eastern parts of the Hokkaido. North of *Takigawa* the mountains recede and there is little of interest until *Kamui-kotan* is reached. This place is noted for its rock and river scenery, for a mineral spring, and for its fishing. Between *Kamui-kotan* and *Chikabumi* there is just room for the railway, river, and road, and the scenery is quite remarkable.

**Asahi-gawa** (*Inn*, *Miura-ya*, at station), one of the largest and most thriving places in Yezo, possesses wide streets, laid out at right angles. Two miles to the N.E., and connected by tramway, are the headquarters of an Army division. *Asahi-gawa* should make a good centre for climbing *Nottakka-ushi-ube* (also called *Asahi-dake*, 7,250 ft.), the highest mountain in the island, *Ishikari-dake*, and *Teshio-dake*.

[A cross-country road connects *Asahi-gawa* with *Abashiri* on the coast, about 144 miles. It affords an opportunity of seeing country quite off the beaten track, though post-stations exist all along the route where accommodation can be obtained and horses hired.]

A railway is under construction to *Sōya*, the extreme northerly point of the island. It is completed (end of 1912) to *Otoineppo*, 80½ m., and when it reaches *Wakkanai* will form the main route to *Karafuto*.

From *Asahi-gawa*, the main line turns south, and after passing over an open plain, crosses the watershed into the valley of the *Sorachi-gawa*. On the r. rises the long range of *Yubari-yama* with its jagged peaks, affording a succession of fine views. Between *Kanayama* and *Ochiai*, the river runs in a deep gorge, and the line is at a considerable height above the water. After passing *Shinnai*, the line crosses the divide between the *Ishikari* and *Tokachi* plains in a tunnel at a level of about 3,000 ft., on emerging from which a splendid view of the latter plain extends over 40 miles. In order to reach the level of the *Tokachi* river, the railway descends by two great double loops, partly hidden in snow-sheds.

*Obihiro* (*Inn*, *Kasai-kwan*) is the only inland town of any importance in the *Tokachi* plain.

### Ikeda Junction.

[A branch line connects with *Abashiri* (*Inn*, *Miura-ya*) on the east coast, 120 miles in length. It follows the course of the *Ashoro-gawa*, affording pretty views of the volcano of *Me-Akan*. At *Notsukeushi*, the line enters the *Kitami* plain, whence comes most of the peppermint produced in Japan. At *Hi-ushinai*, the line diverges r. to reach the valley of the *Abashiri*.

gawa at *Mihoro*, and follows this river down to the sea.

The chief excursion from Abashiri is to *Sancho-zan*, 4 m., from the top of which there is an excellent view of Lake Abashiri, the Nottoro Lagoon, the Abashiri river, and the town with the sea in the distance.

There is a cross-country road from Abashiri to Kushiro via the volcano of *Atosa-nobori* or *Iwō-san*, that is "Sulphur Mountain." Accommodation may be found at *Shibetcha* and *Tōro*. This district contains the spa of *Seishikaga*, where there is also accommodation, and a lake called *Kucharo*, 12 ri in circumference, with some islands having other hot springs. The lake is deep and clear, and affords good fishing. Near *Tōro* lies a second lake, 6 ri in circumference. The following is the *Itinerary*:

ABASHIRI to:—	Ri	Chō	M.
Koshimizu .....	7	9	17½
Nogawa .....	3	28	9½
Atosa-nobori.....	3	27	9½
Shibetcha .....	11	34	29½
Tōro .....	5	22	13½
KUSHIRO .....	6	26	16½
Total .....	39	2	95½

Beyond Ikeda, the line closely follows the Tokachi-gawa for some distance. At *Atsunai*, it bends N.E. along the coast to

**Kushiro** (*Inns*, Fuji-ya, Tori-ya), at the mouth of the Kusuri-gawa, a busy place with good shops. Fine views are here obtained of *O-Akan* and *Me-Akan*, two high mountains to the north.

At no other place in Yezo are so many relics of the stone age to be found as at Kushiro. The hills in the neighbourhood are covered with hundreds of dwellings, which are attributed by some investigators to the *Koropok-guru*, a race believed by them to have inhabited Yezo before the Ainos. Several camps—or what have been considered such—are

seen on the crests of the hills, as also two or three well-formed earthen forts, one called *Moshiriya* near the river, and the others at Lake Harutori, about 2 m. from the town, where likewise stands a modern Aino village.

## ROUTE 82.

### THE SOUTH-EAST COAST AND THE SOUTHERN KURILES.

#### 1. KUSHIRO, AKKESHI, NEMURO. 2. THE KURILES.

During the summer and autumn, the Nippon Yūsen Kwaisha runs steamers up the S.E. Coast of Yezo, and there are also steamers belonging to smaller companies. Occasional steam communication is kept up with Kunashiri and Iterup. The chief ports visited are Kushiro, Akkeshi, and Nemuro. For

**Kushiro**, see above.

**Akkeshi** (*Inns*, Oizumi-kwan, Chūgenji) is noted for its oysters, there being whole reefs entirely composed of these molluscs. Akkeshi has an outer and an inner bay, the former for steamers and large craft, the latter, which is some 10 m. in circumference, for smaller vessels.

The coast between Akkeshi and Nemuro is remarkable for the persistently tabular aspect of the mainland and of the islands near it. Of the latter, the chief are: 1. Yururi, r. Takashima and Ko-Takashima, mere low ledges of rock. The high far-off mountains to the l. are Me-Akan, O-Akan, the snow-sprinkled ranges of Menashi-yama and Ō-Menashi-yama, and ahead Rausuzan and Chacha-nobori in the island of Kunashiri.

**Nemuro** (*Inns*, Yamagata, Suzuki) is a thriving town, the centre of

the crab fishing industry, and possesses an agricultural college and a public garden, whence the distant mountains of Kunashiri can be seen to the r. The harbour is good, but freezes over completely in winter.

## 2.—THE KURILE ISLANDS.

The Kuriles, of which Kunashiri and Iterup are the two southernmost, derive their name from the Russian word *kurity*, "to smoke," in allusion to the numerous volcanoes which they contain, and stretch N. E. and S. W. all the way from Yezo to Kamchatka. The Japanese name is *Chishima* or "the Thousand Isles." Originally inhabited by a shifting population of Ainos and perhaps men of some other barbarous race, the Kuriles attracted the cupidity of the Cossacks who conquered Kamchatka at the end of the 17th century. At that time the islands swarmed with fur-bearing animals, now ruthlessly hunted to the verge of extinction. Gradually the whole group passed under Russian sway, though the Government of Yedo always asserted its rights to the southernmost portion of the chain. At last, by the treaty of St. Petersburg, concluded in 1875, the Kuriles were formally ceded by Russia to Japan, in exchange for the far more valuable territory of southern Saghalien, which till then had been claimed as a Japanese possession.

From Notsuki-no-saki, the headland stretching N.W. of Nemuro, to *Tomari*, the nearest port in Kunashiri, is a distance of 3 *ri*. From Nemuro it takes some 5 hrs. to reach the hamlet of *Rausu*, prettily situated on the sea-shore,  $3\frac{1}{4}$  m. to the E. of the solfataras, to work which is the object of having an establishment in this place. This part of the island is thickly wooded with conifers of various species, while ferns and flowering plants form the undergrowth. Bear abound. From a clearing in the forest we get a beautiful glimpse of the singularly shaped *Chacha-nobori* (7,900 ft.), a cone within a cone, the inner and higher of the two being—so the natives say—surrounded by a lake, while away to the N.E. the sulphur is seen boiling up at four distinct

spots on the flank of *Rausu-zan*. There are also several hot springs and a hot stream. One of these springs bubbles up on the beach, near the little settlement. At *Ichibishinai*, on the W. coast of the island, is a boiling lake called *Ponto*, which deposits on its bed and around its shores what appears to be fine black sand, but is practically nearly pure sulphur. The water of the lake has an extremely acid flavour.

The chief port of Iterup, called Staten Island by the old Dutch cartographers, is *Shana*, on the N.W. side, a small village but affording fair accommodation. Excellent trout fishing is to be obtained on the Shana river. A road leads hence to *Rubetsu* at the N.E. extremity, about 65 m. distant, and there is also a road in the opposite direction for 50 m. Horses can be obtained for the greater part of these journeys. The interior of Iterup is all dense forest, which can only be penetrated by following up the watercourses, in which a few roads have been cut. There are some hot springs on the island, but without accommodation. The streams are alive with salmon from August to December, and bear are plentiful.

## ROUTE 83.

### THE ISLAND OF SAGHALIEN.

(Cf. General Map.)

An expedition made by the Japanese early in the seventeenth century first made known the existence of Saghalien or, more strictly, of its southern portion called by the Aino aborigines *Karafuto*. Not long after, it was visited by the famous Dutch navigator, Martin Vries. Accounts, more or less accurate, of the

island and its inhabitants came from certain Jesuit explorers sent out from the Chinese Court a century later. But it was the Japanese, another hundred years afterwards, who first circumnavigated it, though the fact of its insularity was not then disclosed to the world, as the British fleet found to their cost in the operations against Russia in 1855.

Russian descents upon Saghalien began in 1825, down to which date the Japanese alone had made any claim to ownership. As a result of Japan's political weakness at that period, the southern half of the island was ceded to Russia in 1875 in exchange for the *Kuriles*, as already mentioned on p. 517. The Treaty following the Russo-Japanese war of 1904-5 restored to Japan the portion south of the 50th degree N. lat., with an area of approximately 12,000 square miles. About three-fifths of the island remain in Russian hands.

The best English book on Saghalien is Hawes's *In the Uttermost East*.

Broadly speaking, Saghalien resembles Yezo in its natural features; dense forests of birch, larch, spruce, and other trees cover the greater part, but are frequently devastated by fires. The chief river in southern Saghalien is the *Suzuya*, having its source near Korsakoff and falling into Chitose Bay; most of the other streams are short torrents. A backbone of mountains runs from N. to S., the highest point reaching an elevation of some 5,000 ft. Wild beasts abound, the commonest being the brown bear and the fox. A considerable trade is carried on in the fur of the otter, sable, and other animals.

The climate is rigorous, the temperature sometimes falling to -50° Fahr., while the short summers are apt to be hot. For over half the year the land lies under snow, and dense fogs envelope the coast-line. All communication by sea is practically cut off from November to May.

The aborigines, who are said to number about 5,000, consist of Gilyaks, Ainos, Orotchons, and a few Tungus.

The Russian Government established penal colonies, chiefly at Alexandrovsk and Korsakoff, which received the worst class of criminals. Agriculture on a small scale was started by these convicts; also the rearing of horses and cattle. Coal, too, was found; but the principal source of wealth at present is the herring and salmon fisheries.

The Japanese have established their capital at Toyohara (Vladimirofka) which stands in a large and fertile plain to the north of Korsakoff (Kushun-kotan), the seat of the former Russian administration. A line of railway 25 miles in length connects the two towns, and extends to *Sakae-hama*, on the east coast. Another place of some importance is *Mauka*, on the west coast, which possesses the advantage of a harbour almost free from ice. The river *Suzuya* still forms the chief means of transport and travel in the interior, there being as yet no roads, except one connecting Korsakoff with Cape Notoro, 35 ri in length, and another between Toyohara and Mauka.

Communication is maintained with Korsakoff by steamers of the Nippon Yusen Kwaisha, which leave Hakodate three times monthly, and take (calling at Otaru, etc.) 3 days to make the passage.

Besides restoring to Saghalien its old Aino name of Karafuto (occasionally pronounced Kabafuto), the Japanese have renamed the following important localities:—Straits of Tartary (*Mamiya Kai-kyō*), Amur Gulf (*Kita Mamiya Kai-kyō*), Aniwa Bay (*Higashi-Fushimi Wan*), Lososi Bay (*Chitose Wan*), Patience Bay (*Shichirō Wan*), Endma Point (*Tsushima Misaki*), Cape Notoro (*Kondō Misaki*), Cape Aniwa (*Juzō Misaki*), Cape Patience (*Kataoka Misaki*), Robben Island (*Kaihyō-tō*).

SECTION VIII.  
THE IZU AND BONIN ISLANDS.  
LUCHU AND FORMOSA.

*Routes 84—86.*



## ROUTE 84.

THE SEVEN ISLES OF IZU AND  
THE BONIN ISLANDS.

1. VRIES ISLAND. 2. HACHIJŌ. 3.
- 
- THE BONINS.

## 1.—VRIES ISLAND.

**Vries Island**, called *Izu no Ōshima* by the Japanese, is the largest and most accessible of the *Izu no Shichi-tō*, or Seven Isles of Izu, which stretch away for 120 m. in a southerly direction from near the entrance of Tōkyō Bay to 33° lat. N. Its greatest length is 10 m.; its breadth, 5½ m. The ever-smoking volcano on Vries Island is sighted by all ships bound for Yokohama. The names of the other six islands are *Toshima*, *Niijima*, *Kōzushima*, *Miyake*, *Mikura*, and *Hachijō*. These afford no accommodation for the traveller and the communication by small post-boats from Tōkyō is both infrequent and poor.

In ancient days Eastern Japan, then semi-barbarous, was used as a place of banishment for criminals expelled from the central part of the empire, that is to say, Nara, Kyōto, and their environs, where the Mikado held his Court. When the mainland of E. Japan became civilised, the islands alone continued to be used as convict settlements, and they retained this character till quite recent times. There were exiles living on Vries as late as the end of the 18th century, but the most famous of all was the archer Tametomo, (see p. 83). The current European name of Vries Island is derived from that of Captain Martin Gerritz Vries, a Dutch navigator, who visited it in 1643. Vries Island was noted until recent years for its peculiar dialect, and for the retention of curious old customs. Few remnants of these now survive, except the *coiffure* of the women and their habit of carrying loads on the head.

A steamer plies about every fourth day, weather permitting, between Tōkyō and Ōshima. A post boat also runs daily between Itō in Izu (see p. 157) and Motomura, a dis-

tance of 23 miles. The best season for the trip is early spring, the next best being winter.

There are six villages on the island, all situated on the coast, and named respectively *Motomura*, *Nomashi*, *Sashikiji*, *Habu*, *Senzu*, and *Okada*. Of these, Motomura (*Inns*, *Mihara-kwan*, *Chiyō-ya*) is the best to stop at, whilst Habu (*Inn*, *Tatami-ya*) has the advantage of possessing a picturesque little harbour,—the submerged crater of an ancient volcano. There are a few rough carts and some pack-horses. The distances along the path connecting the villages are approximately as follows:—

	Ri	Chō	M.
Senzu to Okada.....	1	—	2½
Okada to Motomura...1½	—	3¼	
Motomura to Nomashi	20	1½	
Nomashi to Sashikiji...2½	—	6	
Sashikiji to Habu.....	19	1¼	

For the most part, the road runs at some distance from the coast, which it only rejoins on nearing the villages. The way usually lies through a low wood of camellia, skimmia, and other evergreens, and sometimes, as for instance between Motomura and Nomashi, along a fern-clad dell. Pheasant and woodcock abound. Cows are kept for the manufacture of butter and condensed milk, and the calves are slaughtered for food.

There is no road round the E. coast from Habu to Senzu; but the distance is approximately 5 ri. The way leads over the desolate slope of the volcano which occupies the whole centre of the island.

The name of this volcano is **Mihara**, 2,500 ft. high. Smoke perpetually issues from its summit, and it is subject to frequent eruptions. The nearest point on the coast to the summit is *Nomashi*, but the ascent should be undertaken from *Motomura*. The climb requires abt 2 hrs., and the whole expedition can be made during a forenoon.



Passing through the village, the ascent leads for the first hour through a wood, and then emerges on to volcanic scoriæ. The eminence seen ahead to the l. and called *Kagami-bata*, is not the summit of the mountain, but only a portion of the wall of an enormous ancient crater, in the midst of which stands the present cone, with its smaller though still considerable dimensions. We now enter the floor of the crater which here forms a level waste of stones and scoriæ, broken, towards the east, by extensive lava-flows. The diameter of this crater-ring, which is complete save on the S.W. and the N.E., is about 2 miles; the encircling cliffs, against whose sides the sand is piled up, attain in places a height of 200 ft. A  $\frac{1}{2}$  hr. walk across this desolate expanse brings us to the foot of the present cone. To the r. at a gap in the old crater wall about  $1\frac{1}{2}$  m. south of the point where the path from Motomura strikes it, stands a *torii*.

The ascent of the cone may be accomplished in 20 min. The active crater, which ranks among the finest in Japan, has a width of  $\frac{1}{2}$  m. and a depth of about 150 ft. From the top there is a fine view. To the S. are the other islands and islets of the Izu group, the curious pyramidal Toshima, with Shikine and Kôzu behind; to the l. of Toshima the longer and lower outline of Nijima, with little Udome in front. To the l. again, but considerably more distant, are the larger islands of Miyake, and Mikura, while on exceptionally clear days the outline of Hachijō can be descried. To the W. are seen Amagi-san and other portions of the peninsula of Izu, the towering cone of Fuji, with the lesser Hakone and Oyama ranges; to the N. Misaki in Sagami; to the E. and N.E. the mountains of *Kazusa* and Bōshū show up finely.

Mihara may also be ascended in 4 to 5 hrs. from Habu or from Senzan, the village on the side of the

island being, however, much longer and more difficult.

An interesting excursion, up the mountain-side,  $1\frac{1}{2}$  hrs. from Motomura, is to the vapour spring of *Yuba*. This spring is resorted to in cases of wounds and bruises.

*Futago-yama*, the double-crested mountain whose red hue caused by the presence of brittle lava is so conspicuous from Habu, is a mere spur of Mihara-yama and affords no special interest.

## 2.—HACHIJŌ.

Steamers run monthly between Yokohama, Hachijō, and the two main islands of the Bonin group. Once a year, in summer, the boat calls at various others of the long chain of green isles and barren rocks that stretch almost in a straight line from Vries to the Volcano Islands. Japan claims jurisdiction over all these, as well as over Shin-Torishima or Marcus Island, in lat.  $24^{\circ} 14' N.$ , and  $154^{\circ} E.$  long. about 650 miles E.S.E. of Haha-jima.

Hachijō, miscalled *Fatsizio* on English charts, is the southernmost of the group known as the "Seven Isles of Izu." Legend avers that the original inhabitants were Chinese, who accompanied the expedition of Shin-no-Jofuku (see p. 378) to search for the elixir of life. Another widely known tale, often depicted in art, credits Hachijō with having been exclusively tenanted by women, whose husbands were relegated to the island of Aoga-shima, or Oni-ga-shima ("the Demons' Isle"), 40 m. to the south, and were only permitted to visit their wives once a year, when the sea-god caused a south wind to blow. The boys born of these hasty unions were sent away to live with their fathers, while the girls remained with their mothers. Plain history says that Hachijō was discovered by the Japanese in A.D. 1487.

The natives speak a patois, which retains certain peculiarities current in the speech of Eastern Japan four or five centuries ago. They cultivate the soil wherever possible, but do little fishing; they also produce, in small quantities, a fabric known as *Hachijō tsunugi*. The women wear a loose gown tied with a narrow girdle in front; their long luxuriant hair is combed on the top of the head

in a double knot, and secured by a band of white paper. The staple food is the sweet potato. Cattle of a diminutive breed form the sole means of transport, and furnish a rough amusement to the islanders by a peculiar kind of bull-fight, which, however, has none of the brutality of the Spanish sport. Two bulls are led into a ring of spectators, and gradually allowed to approach head to head. Then follows a pushing contest of brute strength. Victory is declared by the weaker being pushed outside the ring, or a throw may occur by the two pairs of horns becoming interlocked. It is a rare thing for the bulls or the men leading them to sustain any serious injuries.

Hachijō is about 12 m. long by 4 m. broad. The southern half consists of a series of steep ridges some 2,300 ft. high, while the N.W. end rises into an extinct volcanic peak,—*Hachijō Fuji*, 2,840 ft. A narrow cultivated valley running E. and W. separates these two mountains, which are densely wooded. The aspect is picturesque from the sea, which is here of a deep indigo blue, owing to the *Kuroshio*, or Japanese Gulf-stream. Sheer walls of rock, and the contorted ends of lava streams, surround the island almost completely. Though there are no harbours, fair anchorages exist on the E. side at *Mitsune*, and on the W. at *Ōkago*, where stand the government offices. No regular inns have yet been established, but rough accommodation may be obtained at some of the peasants' dwellings. The houses on the E. side of the island are enclosed by dykes of lava, those on the W. by large boulders. Store-houses are attached, which are raised from the ground on wooden supports to ward off the depredations of rats.

The walk from Mitsune to Ōkago—from sea to sea—occupies about 1 hr. But half a day during the vessel's stay would be best spent in making the ascent of the local Fuji, a steep climb of some 2½ hrs. from Mitsune. The open paths should everywhere be followed, as a poisonous species of snake (*habu*) abounds. There is a crater on the

summit, about ½ m. in diameter, in whose centre rises a circular plateau dotted with pools of water, where the cattle that graze on the mountain slope come to drink. Rough paths lead over to three other villages lying on the E. and S.W. sides of the southern mountain group.

### 3.—THE BONIN ISLANDS.

The Bonin Islands consist of three distinct groups, lying between the parallels of 26°30' and 27°45' N. Lat. They are of volcanic origin, with a fringe of coral. The most northerly cluster was called Parry's Group by Capt. Beechey, R.N., who visited the Bonins in 1827, and named the principal islands. The central and largest group includes Otōto-jima (Stapleton I.), Ani-jima (Buckland I.), and Chichi-jima (Peel I.), while the biggest member of the southernmost cluster (Coffin or Bailey I.) is now known as Haha-jima. This last lies 580 m. due S. of Yokohama. The Japanese names are given on an original system:—*Chichi-jima*, which means "Father Island," has near it the Islands of the Elder and the Younger Brothers (*Ani* and *Otōto*), while the islets round *Haha-jima* or "Mother Island" are termed "Sister," "Niece," etc., and the northernmost group includes the "Bridegroom," the "Bride," and even the "Match-maker."

The Japanese claim to have discovered the Bonins in the latter part of the 16th century, and to have kept up fitful communication with them down to 1863, though formal possession was not taken until 1875. Their general name for the archipelago—*Ogasawara-jima*—is derived from that of the Daimyō whose followers discovered it. Our word "Bonin" is a corruption of Jap. *Munin*, which means "uninhabited." Some maps give another name,—*Azobispo*,—which is derived from old Spanish charts.

From 1827 onwards, the Bonins began to be inhabited by shipwrecked whalers and other waifs and strays from Hawaii and elsewhere, who brought Kanaka

wives with them. These and their descendants, to the number of about seventy, formed the sole population till the advent of the Japanese, who now number nearly 6,000, and have founded a regular government, introducing schools, posts, roads, and other elements of civilisation. The half-caste settlers, who all speak English, remain on as Japanese subjects, undisturbed in their old holdings, and continue to live in cabins thatched with the leaves of the cabbage palm. Many of these men spend the summer months sealing in the North Pacific. Most of the children now attend the Japanese government schools.

The most prosperous industry is the basket work made of the leaves of the Lohala palm (Jap. *Tako-zaikeu*). Sugar is largely cultivated and pine-apples are canned for the Tōkyō market. The vegetation is tropical and luxuriant, including bananas, lemons, and oranges. No snakes or other venomous reptiles exist, and but few birds or butterflies; but cockroaches and ants are everywhere a plague. A species of bat is found, measuring some 3 ft. from wing to wing. The sea swarms with sharks, and the coast is visited by large turtles which the men go out in canoes to catch.

The route from Hachijō to Chichi-jima, 395 m., lies out of the track of all sea-going vessels. Forty miles from Hachijō, *Ao-ga-shima* is passed, an island rising perpendicularly to a height of about 1,000 ft., and unapproachable during the greater part of the year; yet it has a considerable population. Omitting minor pinnacles and turrets of rock, mention may be made of *Tori-shima*, 1,170 ft. high, the scene of a terrible volcanic eruption in 1902, when the whole population of about 150 was overwhelmed.

Passing *Parry's Group*,—a number of fantastically jagged rocks,—and leaving *Oiōto* and *Ani-jima* on the l., the steamer enters the beautiful circular harbour of Chichi-jima, formerly known as *Port Deyd*, apparently the crater of an extinct volcano. Of the numerous abrupt hills, all thickly wooded, that rise on every side, the highest is *Asahi-yama*, 880 ft., at the E. or upper end of the harbour. Behind a stretch of yellow sand on the N.W. side stands the vill. of Ōmura

(passable inn), the seat of the local government. Most of the foreign settlers live at *Okumura*, a little to the N. E. On the opposite or S. side is *Ogi-ura*, the only other fair-sized village. Ferry-boats ply between Ōmura and Ōgi-ura, 1½ m. A hilly path round the head of the harbour, about 3 m., connecting the two villages, affords a pretty walk. Other good, though hilly, roads lead across to various points, notably to *Hatsune-ura*, 2½ m. on the E., and to *Tatsumi-ura* (Pitton Bay) on the S. E. From *Miya-no-hama*, or "Jack Williams," near Ōmura, a fine view is obtained of *Ani-jima* across the narrow strait.

Weather permitting, pleasant excursions may be made by canoe to *Yagi-shima* at the S.W. end of the harbour, and to *Minami-jima*, with its landlocked harbour, at the S.W. corner of the island.

*Haha-jima*, 35 m. to the S. of Chichi-jima, is about 7 m. long by 1½ m. broad. It has no harbours. The steamer anchors some 2 m. off the vill. of *Okimura*, which lies in a shallow bight with a picturesque approach. It possesses no inns, but some fair shops. Though the island is hilly (highest point 1,470 ft.) and rock-bound, its numerous valleys, well-adapted for sugar cultivation, make it the most flourishing of the whole archipelago. Cattle of a large breed find good grazing-ground in the southern part, and bull-fights are held similar to those described on p. 523. A hilly path, commanding a succession of delightful views of distant islets, traverses *Haha-jima* from *Kitamura* at the N. end to *Okimura* and on to *Minami-saki* at the S.

Further details of the history of the Bonin Islands and of the early settlers there may be found in Capt. Beechey's *Narrative*, Commodore Perry's *Narrative*, Vol. I. Chap. X, and in Vol. IV of the "Transactions of the Asiat. Soc. of Japan," 1876 ("A Visit to the Bonin Islands," by Russell Robertson).

## ROUTE 85

## LUCHU\*

The Luchu Islands are inhabited by a race closely allied to the Japanese. They now form an integral part of the Japanese dominions, but are still only partially assimilated. In customs, language, climate, and scenery, they differ sufficiently from the rest of the Empire to be well worth a visit. From November to May the climate is at its best, the thermometer ranging from about 55° to 70° Fahrenheit. Even in summer the heat is generally tempered by sea-breezes. Except in parts of Yaeyama, where malaria prevails, the climate of the group is salubrious. Three lines of steamers ply between the mainland and the islands, the best being the Ōsaka Shōsen Kwaisha, which makes four trips each month. They start from Ōsaka at noon, Kōbe the same day at 7 P. M., take 2 days to Kagoshima, whence 1 day to Amami—Ōshima, and 1 day more to Naha, in Okinawa. Including stoppages, the voyage from Kōbe occupies 6 days. The fare is Japanese, but simple European dishes can be furnished. There is steam communication with the further islands of the group, Miyako-jima and Yaeyama about four times each month, but the sailings are very irregular.

The royal family of Luchu derived its origin from the semi-mythical Japanese hero Tanetomo (see p. 85), who is said to have allied himself with the daughter of a native chieftain, and to have overthrown the previously ruling house. In the 15th century the Ming dynasty of China laid claim to the archipelago, and at the beginning of the 17th century it was conquered by the Japanese under the Daimyō of Satsuma, who permanently

annexed Amami-Ōshima to his feudal domains, but left Great Luchu to a semi-independence. The Luchuans continued to pay tribute both to China and to Japan till the year 1879, when the king was brought captive to Tōkyō, and the government re-organised as a Japanese prefecture under the name of *Okinawa Ken*. The name Luchu is pronounced *Ryūkyū* by the Japanese, *Dūchū* by the Luchuans themselves. To the double allegiance so long acknowledged by this little island realm, may be traced the mixture of Japanese and Chinese peculiarities in the manners and customs of its inhabitants. The language, though cognate to Japanese, is sufficiently distinct from it to render natives of the two countries mutually unintelligible. Japanese, however, is the *lingua franca* of the ports.

There is a good inn (Ikebata) at Naze, the little port of Ōshima, and two (Ikebata and Narahara) at Naha, the chief port of the island of Okinawa and the most flourishing place in the whole archipelago. Nago (Inn, Isshin-kwan) is the chief town in the north of Okinawa, and can be reached by small steamer daily from Naha in 5 hours. Elsewhere there are no regular inns in the islands. Officials, however, will assist travellers to secure lodgings, but bedding and food should be carried. The Luchuans subsist largely on sweet potatoes; they also obtain a kind of sago from the pith of the *Cycas revoluta*, which grows in immense quantities.

The Luchu Islands produce some special fabrics which are much esteemed by the Japanese. These are the *Ryūkyū-tsumugi* (silk), the *Satsuma-gasuri* (cotton), the *bashō-fu* or *aka-bashō*, made of the fibre of a tree closely allied to the banana, and especially the *hoso-jōfu* (hemp). This latter comes from Miyako-jima, where the weaving and dyeing of a single piece (*it-tan* = 9½ yds.) occupies as long as six months. Consequently only small quantities are manufactured, and prices are high,—from 50 *yen* to 80 *yen* a piece. The *Satsuma-gasuri*, as its name serves to indicate, is often erroneously mistaken for a speciality of the

\* For a fuller description of these islands and their inhabitants, see the *Journal of the Royal Geographical Society* for April, May, and June, 1895.

province of Satsuma, whereas the stuff there fabricated is but an imitation of a Luchuan original (see p. 463). Luchu further produces an ornamental variety of red lacquer (*Ryūkyū-nuri*); it is also made in black and inlaid with mother-of-pearl. The newest industry is the manufacture of hats from the leaves of a plant called *adamba*, which resemble the famous Panama hats.

The following short excursions may be made from Naha:—

1. To *Shūri*, the former capital, 1 *ri* 11 *chō* by jinrikisha, over a fine road made of coral gravel. Here stands the castle of the former Luchuan Kings on the top of the highest of those many coral crags that form so striking a feature of the landscape throughout Southern Okinawa. The buildings are now used as a school. Most of the old mansions of the Luchuan nobles have been torn down, but those that remain are worth inspection.

2. To *Futemma*, 4 *ri* by jinrikisha, where there is a small cave with stalactites, containing a shrine dedicated to the goddess Kwannon. Near by is an agricultural school.

3. To *Iteman*, 3 *ri* by jinrikisha, a fishing vill, to the south of Naha, where the scenery and the customs of the people differ from those to the north.

4. *Shikina-en* is a pretty garden belonging to the family of the former king, which will be shown to visitors provided with a proper introduction. This is on the way to *Yonabaru*, where stands a large experimental sugar factory.

The outlying islands (*Saki-shima*) of the Luchuan archipelago are of interest only to the botanist and naturalist.

## ROUTE 86.

### FORMOSA.

1. GENERAL INFORMATION. 2. KE-LUNG, TAIHOKU, AND TAMSUI.
3. BY RAIL TO SOUTH FORMOSA.
4. BY STEAMER ROUND THE COAST.
5. MOUNT MORRISON AND MOUNT SYLVIA.

#### 1.—GENERAL INFORMATION.

Formosa, called *Taiwan* by the Chinese and Japanese, is an island 264 miles long by 60 to 80 miles broad, being roughly about half the size of Ireland, and lying between 20°56' and 25°15' North latitude, and 120° and 122° East longitude. The Tropic of Cancer divides the island about the middle. The western coast is a low, alluvial plain, some 20 miles broad at its widest, settled by Chinese colonists, most of them from the neighbouring province of Fohkien, called Hoklos, the rest Hakkas from the province of Canton. The remainder of the country is mountainous, with the exception of the rich plain of Giran on the east coast and some highly fertile valleys in the neighbourhood of Kwarenkō and Pinan. The mountains are clothed with virgin forest, and scantily peopled by savage aborigines of Malay race, speaking many dialects mutually unintelligible, and often engaged in internecine strife. Some tribes are ardent hunters, others less so, except it be for human heads, as each young man—at any rate in the northern districts—is bound by custom to produce such a bloody trophy before he can marry. Operations against the hostile tribes are being constantly conducted on an extensive scale and the guard line pushed forward. The work is one of great difficulty. Along the border, between the savages and the Chinese, live the *Pepohoan* or *Shelo-hoan*.





(Jap. *Jukuban*), semi-civilised natives, or half-caste Chinese, who combine to some extent the customs of each. On a large portion of the east coast, the mountains rise abruptly from the sea, range above range, to a height of 7,000 ft., forming the highest cliffs in the world.

The most valuable productions of Formosa are rice and sugar cultivated in the plains, tea in the north, and camphor which is obtained from the giant camphor-trees that grow in the forests of the north and centre. The banyan, the screw-pine, the areca palm, the banana, and the pine-apple characterise the plains. The mineral wealth of the island has not yet been systematically exploited; but coal and sulphur are worked to a limited extent in the north, and gold is obtained both by placer and quartz mining. Petroleum is known to exist. Salt is an important export. The climate in summer is hot, and in some districts very wet and malarious during certain seasons. The driest and best months in the north are October, November, and the first half of December; in the south, October to March. The mid-summer typhoons, for which these regions are notorious, are less to be feared in Formosa itself than on the adjacent seas, as most of them, deflected by the lofty mountain mass, either pass up through the Formosa Channel, or else sweep to the N.E. over the islands of Botel Tobago and Samasuna.

Formosa seems to have been discovered about the beginning of the seventh century by the Chinese, who, however, did not permanently settle the western coast till eight or nine hundred years later. The first Europeans to sight it were the Portuguese, who bestowed on it the name of *Formosa*, that is, "the beautiful," which has remained in general use ever since. The Dutch, the Spaniards, the English, and the Japanese all gained a temporary footing on the island in the seventeenth century. The most remarkable of the many adventurers in this remote corner of the Eastern seas was

Koxinga (Kokusen-ya), the son of a Chinese pirate by a Japanese mother. He drove out the Europeans, and established a dynasty which lasted from 1662 to 1683, when it was subdued by the Manchu invaders who had recently seated themselves on the throne of Peking; and thus, for over two hundred years, Formosa was a part of the Chinese empire.

The Japanese made a descent on the island in 1874, in order to punish the savages for the murder of some shipwrecked Luchuan fishermen,—an astute stroke of policy which helped to substantiate the hitherto doubtful claim of Japan to the archipelago of Luchu. Formosa was ceded to Japan in 1895, at the conclusion of the victorious war with China.

Those desirous of more particular details are referred to Davidson's *The Island of Formosa Past and Present, History, People, Resources, and Commercial Prospects*. There also exist works by the Rev. Dr. G. Mackay, Rev. J. Johnston, and Rev. W. Campbell giving much information, especially with regard to missions.

A collection of weapons, ornaments, and wearing apparel of the head-hunting tribes and other aborigines of Formosa, may be seen at the Ueno Museum, Tōkyō.

The visitor will find good Japanese inns in nearly all places likely to be included in his itinerary.

The western half and extreme north of Formosa are accessible to the tourist. The eastern half, which comprises that portion occupied by the savages, is practically closed to the traveller:—only a few of the border stations can be visited, and those only by special arrangement with the authorities. The scientific traveller will, however, find in this little explored island an exceptional field of research.

The best season for visiting the Pescadore Islands is April and May; but their bare, low, wind-swept surface, affords little or no interest.

The population (1912) of Formosa, chiefly Chinese, is 3,163,000. Of Japanese there are 110,000. The aborigines are believed to number about 122,000.

Steam communication is carried on by the Ōsaka Shōsen Kwaisha and the Nippon Yusen Kwaisha,—Kōbe being the usual starting-point. The passage from Kōbe to Keelung via



Moji takes 4 days; if various ports in Japan and the Luchu Islands are touched at, 6 or 7 days. There is also steam communication between the Formosan ports of Tamsui and the ports of Amoy, Swatow, and Hongkong. A regular service of steamers has been established right round the coast of the island, and also up and down the western coast, including the Pescadores; but they have an unpleasant way of starting at night, and of passing the most picturesque spots also during the night.

## 2.—KEELUNG, TAIHOKU, HOKUTŌ SULPHUR SPRINGS, AND TAMSUI.

Keelung, Jap. *Kiirun*, (Inn, Shimokura) is beautifully situated a little to the E. of the northern extremity of Formosa, on the shores of a deep bay backed by a mountain range. It is the chief port on the island,—the only one in fact that can now be entered by large steamers. The scenery gains charm from the wealth of feathery bamboos all around, and from an islet in the centre of the bay. This latter, called *Palm Island* by the European residents, has some curious rocks. There are gold mines in the neighbourhood.

Taihoku (\*Taiwan Railway Hotel, Europ. style) is reached in 1 hr. from Keelung, by a line of railway passing through beautiful country.

As the multiplicity of names given to this city and its suburbs is apt to cause confusion, the visitor should understand that *Taihoku* in Japanese and *Taipei* in Chinese are merely different pronunciations of the same ideographs. *Taihoku* (*Taipei*) is properly the name of that part of the city which was formerly within the walls (now demolished, gateways only having been retained), and is now mainly occupied by the Japanese official class, the garrison, etc. The quarter outside, where the European settlers dwell, is called *Tsabatutia* (pronounced *Daitōtei* by the Japanese). It stretches northward along the river Tamsui-yei, which flows down to the port of Tamsui, about 10 m.

distant. There is yet another quarter of the capital, called *Manka* by the Japanese, *Banka* by the Chinese, inhabited by both nations, but with the Chinese, as usual, in the majority.

The central railway station (quite close to the Hotel) stands near the north gate of Taihoku, and there is a suburban station at Daitōtei, used as the terminus of the Tamsui branch. Taihoku is the chief city in the island and all the leading government institutions are quartered here. The public institutions deserving a visit are the camphor factory, where nearly all the world's supply of camphor is prepared (annual output about 7,000,000 lbs.), the opium factory, the Governor-General's Garden (special permit required), the Commercial Museum, the Botanical Gardens, the Experimental Agricultural farm, the Waterworks, the Tobacco Monopoly building, the Gaol, etc.

A few minutes by rail ( $\frac{1}{4}$  hr. by jinrikisha), takes one to the Japanese park of *Mariyama*, and to the large shrine erected to the memory of the late Prince Kita-Shirakawa, who died in Formosa during the war of occupation. A beautiful view is to be obtained from the shrine.

A pleasant day's excursion from Taihoku can be made to Kizan by taking push-car to *Shinten*,  $7\frac{1}{2}$  m., then on foot over some steep hills, commanding picturesque views to *Kusshaku*  $2\frac{1}{2}$  m., where there is an Electric Power Station, and to Kizan, 2 m. The return may be made by the fine *rapids* of the Kusshaku river to Shinten in about 2 hrs. This trip can be extended to *Urai*, 4 m., on the borders of the savage district amongst grand mountain scenery. Fine tree-ferns are found here. Push-car road from Kizan to Urai is under construction. Permission can be obtained from the Taihoku administration to stay at the Police Station.

A line of railway,  $13\frac{1}{4}$  m. in length, runs down to the port of

Tamsui. At the half-way station of **Hokutō** (Shōtō-en Hotel, Europ. style), are some sulphur springs. The gorge behind reeks with the fumes of numerous geysers, where the manufacture of sulphur may be seen. Further back in the hills are larger solfataras, besides two extinct craters. The Hokutō sulphur pit, one hour's walk from the hotel, is a large circular cavity in the hills, one side being cut away as if by the action of water, and at present furnishing a means of exit to the flow from numerous boiling springs. Geysers occur every few yards. A second, more extensive, pit is to be found at *Hanrei-shō*, situated about 1 m. beyond the gorge described above, or 1½ hr. from the hotel. It is an easy ascent to the top of *Daitō* (3,600 ft.) the highest mountain in northern Formosa. The old crater at the summit is now a lake.

Tamsui (*Inn*, Kōchi-ya), alternatively known under the name of *Hobe*, is a beautifully situated, but uninteresting seaport town on the N.W. coast, with a bad harbour. *Kwannon-yama*, a striking hill, rises to a height of 2,000 ft.; to the E. and N.E. are still loftier peaks,—over 3,500 ft. The *British Consulate* for Formosa is located here in the remains of a Dutch fort three centuries old, having walls more than 6 ft. thick.

### 3.—BY RAIL TO SOUTH FORMOSA. FROM KEELUNG TO TAKAO.

Distance from Keelung	Names of Principal Stations	Remarks
Miles	KEELUNG	
18	TAIHOKU	
23	Pankyō	
35	Toen	
63½	SHINCHIKU	
84	Byōritsu	
95½	Sansaho	
110½	Koroton	
119	TAICHU	

130	SHŌKA	
150	Nihachi-sui .....	{ For Horisha and Lake Candidius, see below.
155	Rinnai .....	{ For Niitaka-yama, see p. 532.
161	Toroku	
180½	KAGI ... ..	{ For Ari-san forests.
218½	TAINAN .....	{ For An-ping.
239	Nanshikō	
247	TAKAO	

The traveller is advised to take the early morning train from Taihoku.

Pankyo is noted for a fine typical Chinese residence, with a quaint garden. It stands a few min. walk from the station. Near

Tōen are some fine rapids on the Taikō-kan river. Push-car to Taikō-kan in 2½ hrs; return by boat to Okaseki (the station before Tōen) in 3 hrs. *Byōritsu* lies 1½ m. from its station. At *Shukoku*, 10 m. to the S. are some petroleum wells. The line between *Sansaho* and *Koroton* traverses mountainous country. There are nine tunnels, the longest being 4,166 ft.; and three wide rivers, the longest bridge, 1,663 ft.

Taichū is the largest city in Central Formosa.

[An interesting excursion may be made to **Lake Candidius** (Jap. *Jitsugetsu-kan*), named after the first missionary to Formosa who visited it in 1627. It lies 2400 ft. above sea level, is surrounded by mountains from 5 to 6000 ft. high and has a circumference of about 10 m. Semi-civilized savages live around the lake and the house-boats used for fishing are of peculiar construction. The lake (native dug-out boats available) is 10 m. from *Horisha* (good inn) which can be reached in one day from Nihachi-sui, see above; by the light rail-

way owned by the Chūwo Sugar Factory to Nama, and then by push-car to *Shūshū* (good inn) and Horisha. (The Chūwo line runs from Nihachi-sui to Nantogai via Nama.)]

Shortly after leaving Nihachi-sui, the Dakusui-gawa, the largest river in Formosa, is crossed by a bridge 2,917 ft. long.

**Rinnai.** Niitaka-yama (Mount Morrison), see p. 532, can be ascended from this station. The Mitsubishi Co. has here a large mill for making paper pulp from bamboo.

**Kagi** was almost entirely destroyed by an earthquake on March 17, 1906. It produces fine bamboo work.

[An interesting journey may be made from Kagi to *Ari-san* (station, *Nimandaira*), 41 m. by the Government Railway recently constructed for the purpose of exploiting the magnificent primeval forest of *chamæcyparis* and oak. From Kagi to *Chikutoki*, 1 m., the grade is 1 in 50. (This portion of the line is open to public traffic; for permission to travel further, enquire at Railway Bureau or Government Offices, Taihoku.) From Chikutoki, *Nimandaira* is reached after a 32 m. zig-zag climb up the mountain to 7000 ft., the grade being 1 in 20. Between Kagi and *Ari-san* there are 70 bridges and 73 tunnels. A large saw-mill has been erected at Kagi.]

Between *Tarimu* and *Takao* are many sugar-mills equipped with modern machinery. The walled city of

**Tainan** (*Inns*, Shishun-en, Asahi-kwan), capital of Southern Formosa, is the largest place in the south, full of life and bustle, and has several fine temples, clubs, and guild-halls. Here, too, are the remains of an old Chinese town. This city was formerly known

as *Taiwan-fu*, and was the chief seat of the Chinese administration of Formosa until the year 1886, when it was removed to Taipeh (Taihoku). A few British missionaries reside here. The shops of Tainan are interesting, especially those of the silver-workers. A small museum in Tō-en Mongai contains stuffed zoological specimens, savage weapons, etc.

[2½ miles from Tainan by push-car is the port of

**Anping** (poor inn). The sea is here so shallow that ships have to lie two miles off, and the landing is so bad that passengers are conveyed ashore in what are called *telepai*,—curved bamboo rafts about 5 ft. wide by 20 ft. long, provided with a wooden bath-tub in the middle, capable of seating two or three persons. Anping is an ugly place, surrounded by mud flats and salt water fishponds in which fish are bred for native consumption. Here stand the houses of a few European merchants engaged in the sugar trade.

The ruins of *Fort Zelandia*, in the settlement of Anping, preserve the memory of Dutch rule in Formosa. Built in 1626, it was besieged and eventually taken by Koxinga in 1661. The site, owing to the gradual natural reclamation of the foreshore all along the western coast of Formosa, now stands about ½ mile further inland than it did in the time of the Dutch, when it seems to have been a small island.]

**Nanshiko.** The prefectural town of *Banshoryo*, lies 17½ m. distant by push-car in a district famous for camphor and petroleum.

**Takao** stands prettily on two sides of a large lagoon, connected with the sea by a narrow entrance. Extensive harbour improvements are in progress. From Takao a branch line runs via Hōzan to *Kyūkyō-kudo*, 10½ m., through a district devoted to sugar and rice cultivation.

## 4.—BY STEAMER ROUND THE COAST.

The voyage round Formosa by the steamers of the Ōsaka Shōsen Kwaisha, calling at the Pescadores, occupies 10 days. The Nippon Yusen Kwaisha also run a steamer between Keelung and Kwarenkō.

The first place touched at after leaving Keelung is Su-ō, whence it is 17½ miles on foot or in chair to *Giran* (Chin. *Ilan*). There are fair inns at both places, where colonies of Pepohoan can be visited.

It is a little to the south of Su-ō that begins the magnificent line of precipitous mountains, or rather *cliffs*, which, with few interruptions, characterise the E. coast of Formosa down to latitude 23°. The lower third of the total height of these mountains (5,000 ft. to 7,000 ft.) is almost perpendicular. All the rest, except on the sea face, is clothed from base to summit with the densest vegetation; and the gigantic wall of rock is riven every few miles by huge gorges of unparalleled grandeur.

Some 4 hrs. steam from Su-ō brings one to Kwarenkō (Jap. *inns*), standing on a part of the coast entirely occupied by friendly savages, who assist in getting the cargo ashore. The landing here is through the surf, and is too dangerous to undertake except in calm weather.

The mouth of the Pinan river is the next place touched at, the town of Pinan (Jap. *inns*) lying a short distance inland. Another name for it is *Taitō*. Here, too, the landing is through the surf. The savages who compose the bulk of the population are friendly. A flourishing Japanese school for them deserves a visit.—A push-car railway—some 90 m. in length—joins Kwarenkō with Pinan, in advance of the construction of a light railway, about 20 m. completed (1912). The way

lies up a valley situated between the central mountain mass and the coast range.

The lofty island of Botel Tobago (Jap. *Kōtō-sho*), which the steamer passes on the l., is inhabited by a gentle, though uncivilised, race, having customs which strikingly diverge in many points from those of their Formosan neighbours. Their boats, high both in prow and stern, call for notice, as does the complicated construction of their dwelling-houses, which include, in different storeys, a sleeping-room and separate work-rooms for men and women, besides a store-house, a boat-house, and a look-out. The lower storey is partly subterranean.

South Cape, with its fine light-house, is then rounded, and the steamer calls in at *Namcan* (South Bay).

The steamer then continues on to *Taihan-roku*, near *Shajō*, 5 or 6 *ri* inland from which lies the territory of the Botansha tribe. Better accommodation than *Shajō* can afford, is found 2 *ri* off at the walled city of *Kōshun* (Chin. *Hēng-chun*). Quantities of buffaloes are bred in this district. For

Takao, etc., see previous section.

The Pescadores (Jap. *Ilōko-tō*) are a small archipelago lying on either side of the Tropic of Cancer. The surface, chiefly of basaltic formation, is flat, and the soil poor, and the prevalence of violent N.E. winds for half the year prevents the growth of trees. Typhoons also exert their full fury in the *Pescadores Channel*, which is consequently littered with wrecks. The population is Chinese; almost all are fishermen, whence the Spanish name of the archipelago, which has passed into general European usage.

From Anping to Makyū (Chin. *Malung*), the chief place in the archipelago with good accommodation, is a run of 5 or 6 hrs. by steamer. Any one alighting there

would be obliged to remain on the islands for at least 10 days, until another steamer arrived.

#### 5.—MOUNT MORRISON. MOUNT SYLVIA.

Mount Morrison, 13,840 ft., has rarely been ascended, owing to the want of paths through the virgin forest, the presence of the savages, and the superstitious objections raised by the latter. It is best reached from the west coast at *Rinnai* station and Rinkiko (1½ hr. by push car). Dr. S. Honda, of the Imperial Japanese Forestry Department, took 12 days from Rinkiko to the top of the mountain and back. Chinese porters were engaged—not without difficulty—at Rinkiko, and all necessaries, of course, carried, nothing being met with on the way but two or three villages of the aborigines. The whole distance had to be done on foot, the absence of paths and bridges making riding impracticable. The first few days were heavy travelling along rocky river beds, and precipitous banks, through primeval forest of palms, banyans, cork-trees, and camphor-trees of enormous size, with tree-ferns and interlacing creepers, and here and there dense thickets of rattan, or long stretches of grass higher than a man's head; from 6,000 ft. onward, gigantic cryptomerias and *chamæcyparis*; at 7,000 ft., pine-trees; at 9,500 ft., a broad plateau, where the majestic summit came in view. A descent into the valley of the river Shinburo and then more alternations of forest and long grass up to the top, which consists of several small peaks, and commands a magnificent panorama of almost the whole island.

Mount Morrison is not volcanic, though some very hot springs are met with on the way. It consists of argillaceous schist and quartzite, and is steepest on the N. side,

least so on the S. Deer and boar abound. The Japanese have renamed Mount Morrison, calling it *Nii-taka-yama*, that is, the "New High Mountain," in allusion to the fact of this, the last to be added to the empire, being also the highest. It stands nearly under the Tropic of Cancer. No trace of snow was found there in the middle of November, though the temperature fell below freezing-point at night. The ascent should be attempted only in October and November or April and May, owing to the summer rains swelling the mountain streams. The idea entertained by the Chinese as to the existence of eternal snow on Mount Morrison is probably due to some conspicuous slabs of white quartz. The mountain is, however visible from comparatively few places, owing to the high ranges that surround it.

Mr. J. H. Arnold and party made a successful ascent of Mount Morrison in 1908 and returned through the forests of Ari-san to Kagi (see p. 530). The journey occupied from Oct. 28th till Nov. 6, the distance traversed being estimated at 170 miles. Details will be found in the *Journal of the North-China Branch of the Royal Asiatic Society*, Vol. XL.

Mount Sylvia, renamed *Ses-san*, or the "Snowy Mountain," is the second highest point of the island,—11,470 ft. It lies in latitude 24°30' N. lat. and would probably be best ascended from the neighbourhood of Shinchiku. Rev. Dr. Mackay describes an attempt to make the ascent from Tamsui—3 days journey to the base—under the guidance of a friendly savage chief. It failed, owing to a superstitious notion of the latter, who, after the fashion of his people, going out to ascertain the divine will by listening to the song of birds, found the augury unfavourable, and compelled the party to return.

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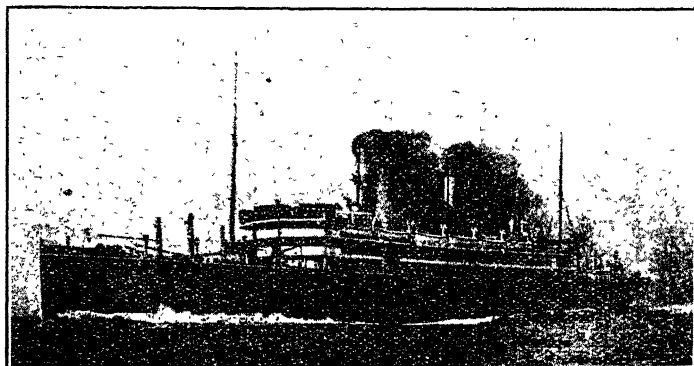
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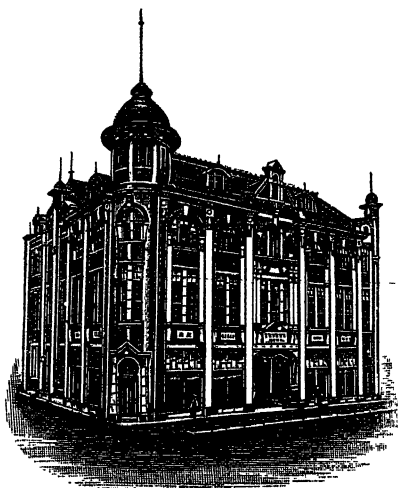
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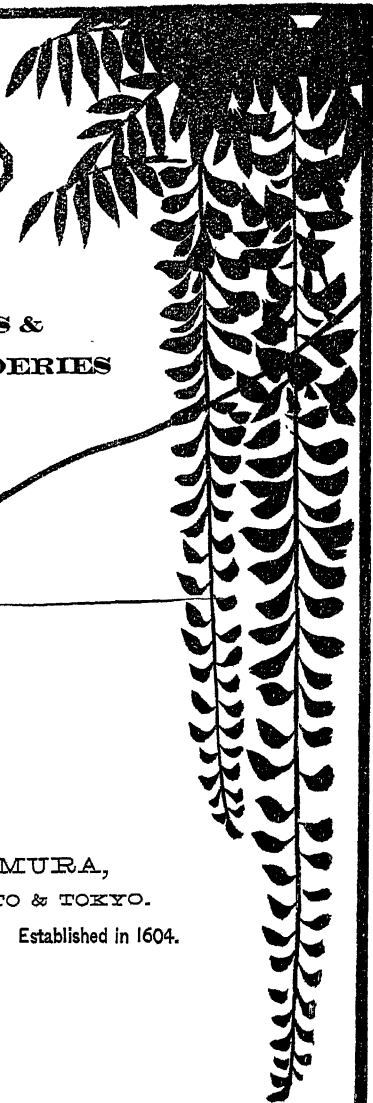
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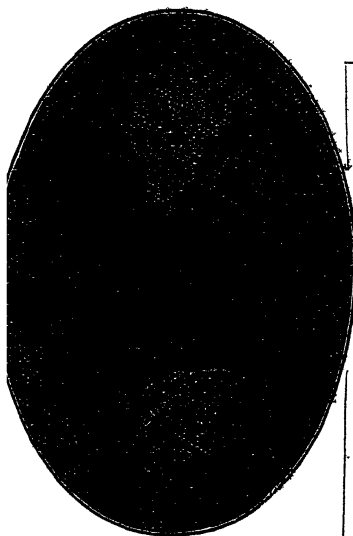
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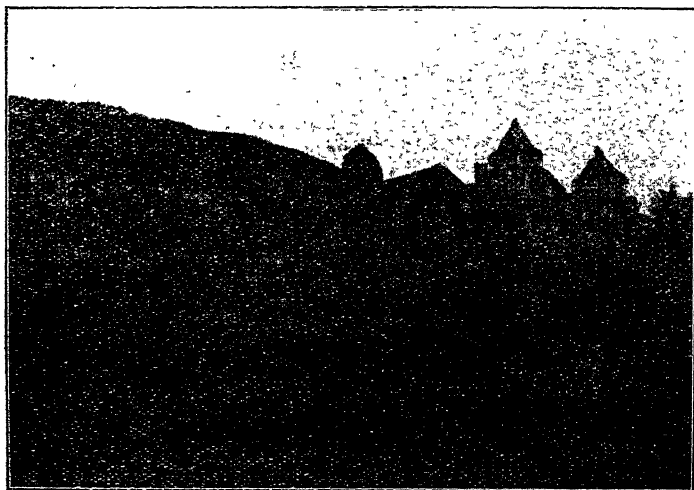
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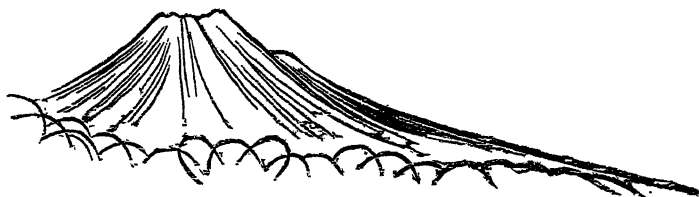
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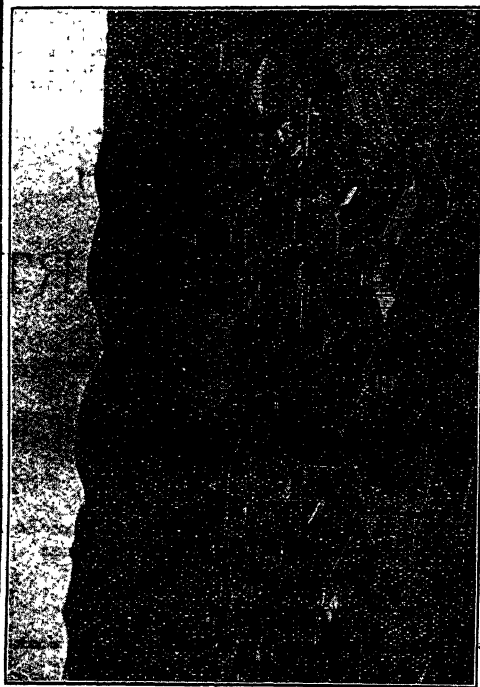
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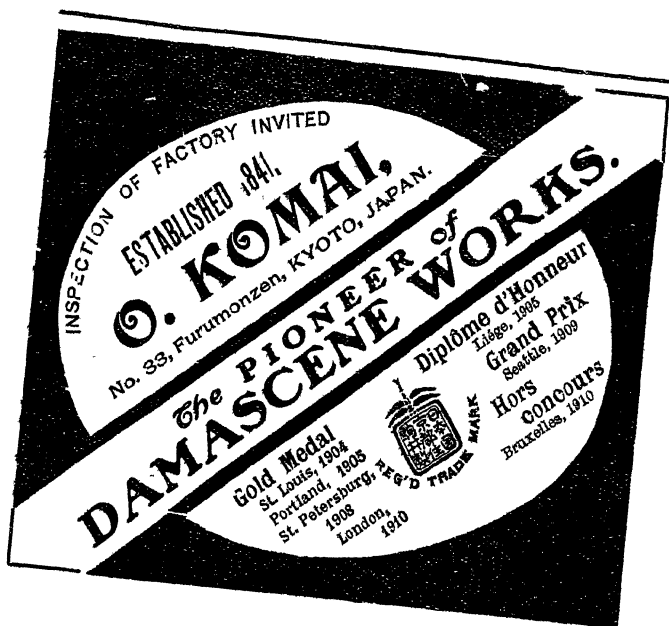


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